THE INLAND PRINTER





WHETHER IT RIDES RODS OR PULLMAN ★ ★ ★



Your Advertising needs

CHAMPION PAPER



Not every piece of advertising can arrive in style, yet with something real to sell and a good list of prospects, any well conceived story will produce business. Returns will show a welcome increase if you give your customers the extra values found in every grade of Champion Paper . . . from finest Satin Proof Enamel, straight through the line of uncoated, offset, envelope, postcard, cardboards, and specials.

Whether your next job is simple or pretentious, you'll get best results in the shop and for your customer, if you see that his message rides out on Champion Paper.

THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI

24 Reasons

why LUDLOW leads in Economy, Efficiency, Quality

- Type supply that never runs out
- Up-to-the-minute typeface designs
- Wide selection of faces—full size range
- No worn or broken letters
- Used effectively by any competent compositor
- Instant change of size and face
- Faster setting—matrix "gathering"
- Easy alignment of different sizes
- Rapid and easy spacing
- Economies of all-slug make-up
- Multiple forms by recasting slugs
- Self-quadding and self-centering
- Long lines with single justification
- Unbreakable italics and scripts
- Slugs withstand severe molding pressure
- No work-ups on press—low quadding
- Accurate slug-height reduces makeready
- Surfaced slugs for quality printing
- Forms once corrected stay correct
- Simplicity of mechanism and operation
- Economical ruleform composition
- All operating time chargeable
- Economy of floor space
- Low-cost PROFITABLE composition

. . . and only with LUDLOW can you gain all these advantages

Ludlow Typograph Co.

2032 Clybourn Avenue • • • Chicago, Illinois

Set in Ludlow Radiant Heavy and Radiant Medium

OFFSET
RUBBER
GRAINING
COMPOSITION
ROTOGRAVURE
NON-MELTABLE
FABRIC-COVERED
VARNISH & LACQUER

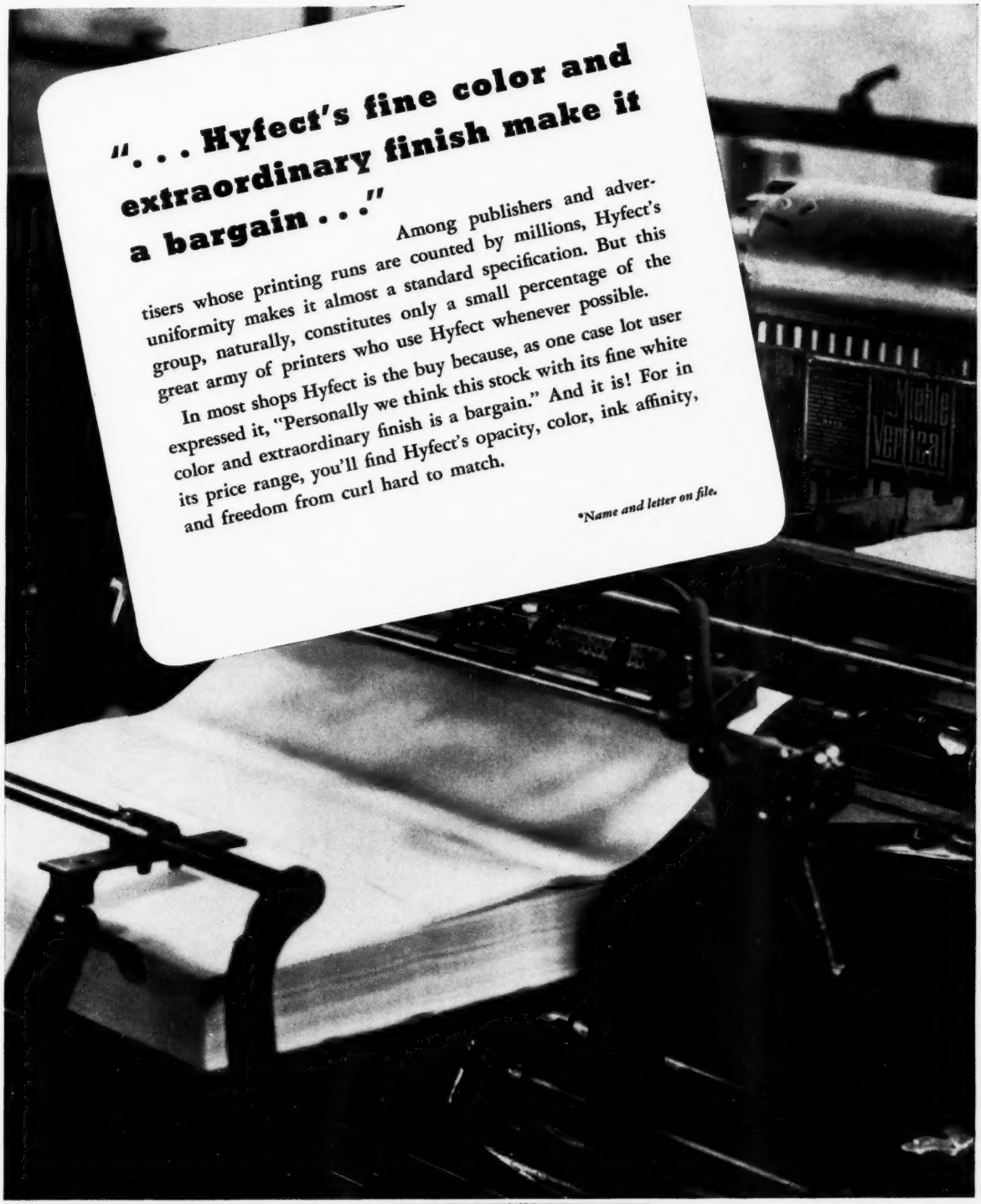
ROLLERS

SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

ATLANTA	CLEVELAND	NASHVILLE	DES MOINES	DETROIT
DALLAS	HOUSTON	INDIANAPOLIS	KALAMAZOO	KANSAS CITY
ST. LOUIS	MINNEAPOLIS	PITTSBURGH	SPRINGFIELD, O.	OKLAHOMA CITY

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"... Hyfect's fine color and extraordinary finish make it a bargain ..."

Among publishers and advertisers whose printing runs are counted by millions, Hyfect's uniformity makes it almost a standard specification. But this group, naturally, constitutes only a small percentage of the great army of printers who use Hyfect whenever possible.

In most shops Hyfect is the buy because, as one case lot user expressed it, "Personally we think this stock with its fine white color and extraordinary finish is a bargain." And it is! For in its price range, you'll find Hyfect's opacity, color, ink affinity, and freedom from curl hard to match.

**Name and letter on file.*

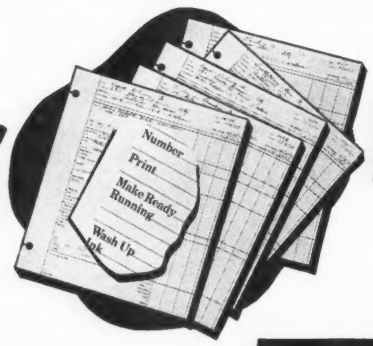
Kleerfect
REG. U. S. PAT. OFF.
THE PERFECT PRINTING PAPER

UNIFORMITY IN
OPACITY • INK AFFINITY
NON-CURLING • PRINTABILITY
STRENGTH • BASIS WEIGHT
COLOR AND FINISH

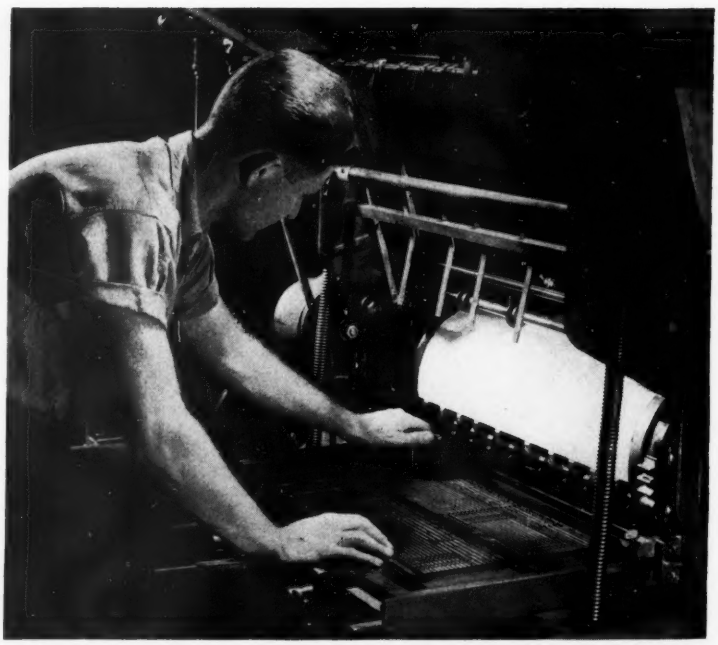
Hyfect
ALL-PURPOSE BOOK PAPER

KIMBERLY-CLARK CORP. *(Est. 1872)* NEENAH, WISCONSIN • CHICAGO, 8 South Michigan Avenue
NEW YORK, 122 East 42nd Street • LOS ANGELES, 510 West Sixth Street

What would these Clipper advantages* have meant on your



last five jobs?



Easy access to form on Kelly Clipper

Refigure your last four or five jobs as if you had a Kelly Clipper. Forget that you are trying to get by with equipment that is cumbersome, needs constant pampering of makeready or other adjustment delays. Just one of the savings possible with this modern press often means the difference between a successful and unsuccessful bid. Reduced makeready time isn't the only saving with the Clipper! Each one of the points listed means a dollars-and-cents saving on every job. Ask your ATF Salesman or write your ATF Branch Office for a Clipper press sheet. There's no obligation, of course.

* **Clipper Advantages:**

1. *Quick-set Stream Feeder*
2. *Accurate Register*
3. *Rigidity of Impression*
4. *Easy Access to Cylinder*
5. *Easy Access to Form*
6. *Adequate Ink Distribution*
7. *Positive Delivery*
8. *Top Speed 5000 per hour*
9. *Automatic Lubrication*

American Type Founders

200 Elmora Avenue, Elizabeth, New Jersey • ***Branches in All Principal Cities***

Types used: Bodoni Family, Lydian Bold Italic



Power and Speed for the NEW Crowell Plant

FROM TURBINE ROOM THROUGH PRESS ROOMS, THE MAJORITY OF ELECTRIC EQUIPMENT IS GENERAL ELECTRIC

CROWELL-COLLIER Publishing Company at Springfield, Ohio, ranks as a leader in the magazine publishing field. In attaining and holding this place with the leaders it relies upon one of the best-equipped and best-organized publishing plants in the world.

To perfect its facilities in recent modernization moves, Crowell selected General Electric drives and control for the majority of its new and recent magazine presses.

To the reliability and low maintenance of its G-E turbine-generator, and G-E distribution equipment, Crowell thus adds the precision, speed, and flexible modern control for its latest-type production equipment.

For any type of press-machinery, or plant electric equipment—for the generation, distribution, or application of electric equipment, refer to General Electric, Schenectady, N. Y., or to the G-E office near you for complete service in selecting modern electric equipment for the printing plant.

GENERAL ELECTRIC

011-550

I'm Happy About the Whole Thing





● "I was a little skeptical at first. It's not that a house has to fall on me before I can see the value in new methods, but it just seemed like a lot of money to invest in new equipment.

"Yet I finally made the move—equipped my shop completely with Challenge Hi-Speed Quoins. Now, I wonder what I was waiting for. Why, right from the start, they began saving us over 70% on lockup time and helping us do a better job of printing. They paid for themselves in a hurry, and we've been cashing in on our investment ever since.

"I've talked to other printers, and they feel the same way about it. Take my advice and don't put it off too long, because you'll come to it sooner or later."

This expression is typical of what scores of printers say about Challenge Hi-Speed Quoins. Write today for full details!

THE CHALLENGE MACHINERY CO.

GRAND HAVEN, MICHIGAN

CHICAGO, 17 E. Hubbard Street — Challenge — NEW YORK, 200 Hudson Street





"DISGRACEFUL!...to ruin such beautiful printing by poor cutting"

● Do the discriminating friends of your customers ever have reason to say that about the jobs you print for them?

Are you selling an exacting clientele on your ability to turn out fine work on new high-speed, precision presses and folders, and then risking it all on ancient, out-moded cutting machines?

Yes, there are literally hundreds of printers who have modernized their plants with efficient expensive press and folding equipment of which they are justly proud—and then they jeopardize that valuable investment through continued use of obsolete cutting equipment. Perhaps they do not realize that the Seybold Cutter of today is an automatic, precision instrument, capable of turning out work just as dependably accurate and uniform and as scientifically controlled as that of the finest press.

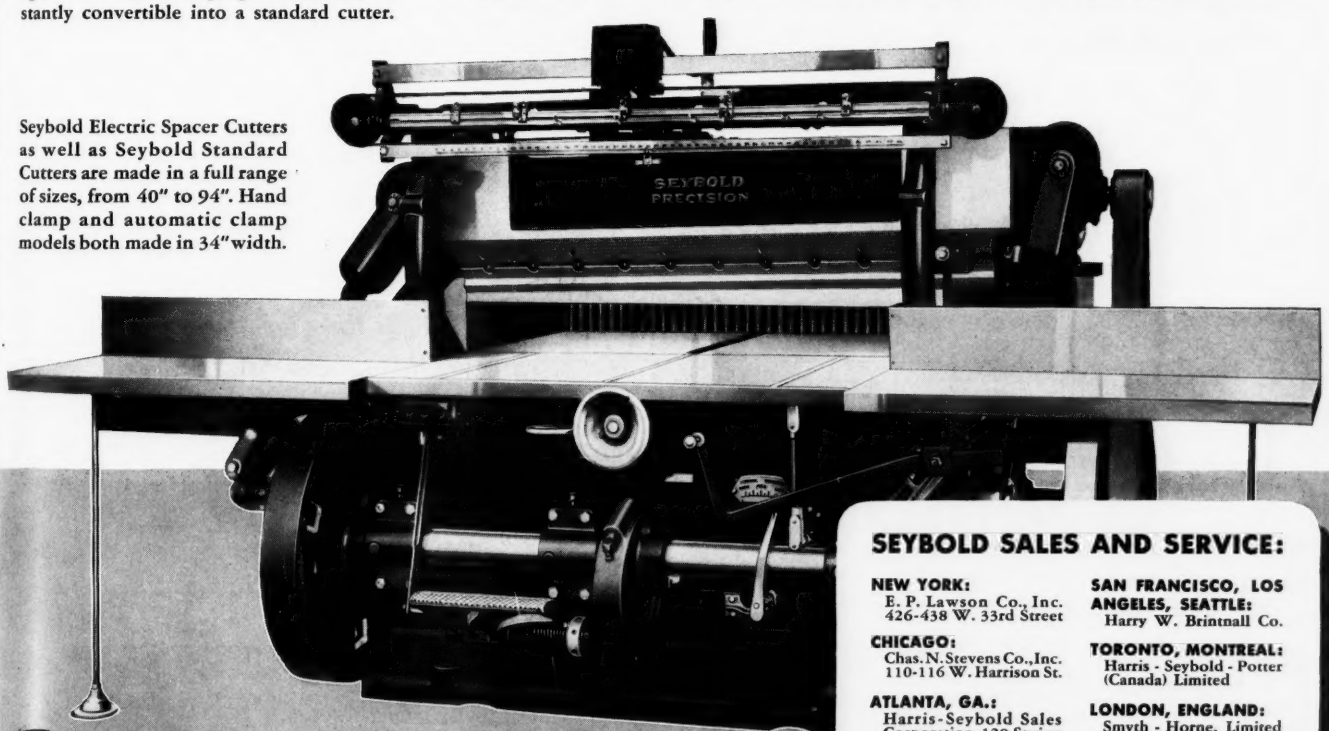
There are 10 specific points in which the 1940 Seybold excels the cutters of even ten years ago! Let us show you this point by point comparison. Let our sales organization demonstrate how new Seybold equipment can make your cutting as much of a sales asset as your press work. Make your cutting problems our responsibility!

HARRIS • SEYBOLD • POTTER CO. • DAYTON, OHIO

The Electric "AUTO SPACER"

Leader of the Seybold line, this machine illustrated below provides rapid, accurate, uniform spacing, as well as precision cutting. The backgauge moves forward automatically after each cut and a light flashes when the pile is ready for the next cut. Thus the machine itself sets the pace—not the operator. Both work and cutting action are always in full view. Unexcelled for multiple and repeat work, the "Auto-Spacer" is also an all-purpose machine, instantly convertible into a standard cutter.

Seybold Electric Spacer Cutters as well as Seybold Standard Cutters are made in a full range of sizes, from 40" to 94". Hand clamp and automatic clamp models both made in 34"width.



SEYBOLD

SEYBOLD SALES AND SERVICE:

NEW YORK:
E. P. Lawson Co., Inc.
426-438 W. 33rd Street

CHICAGO:
Chas. N. Stevens Co., Inc.
110-116 W. Harrison St.

ATLANTA, GA.:
Harris-Seybold Sales Corporation, 120 Spring St., N. W.

DAYTON:
Central Sales Division,
819 Washington St.

SAN FRANCISCO, LOS ANGELES, SEATTLE:
Harry W. Brintnall Co.

TORONTO, MONTREAL:
Harris - Seybold - Potter (Canada) Limited

LONDON, ENGLAND:
Smyth - Horne, Limited

LATIN AMERICA AND WEST INDIES:
National Paper & Type Co., Inc.

SEYBOLD SETS THE STANDARDS BY WHICH OTHERS ARE JUDGED

PAPER CUTTERS • BOOK TRIMMERS • DIE PRESSES • KNIFE GRINDERS • DRILLS • WIRE STITCHERS

GENERAL ELECTRIC MAKES LAMPS FOR



Here's why:

1. G-E LAMPS GIVE MORE LIGHT FOR LESS MONEY because scientific research and development year after year are producing lamps which operate at constantly greater efficiencies, yet sell at continually lower prices.

2. G-E MAKES A COMPLETE LINE OF LAMPS . . . representing *every* type of electric lamp practical to industry. This fact assures you of an unbiased recommendation for lighting to fit every need.

3. SIXTY YEARS OF MANUFACTURING and application experience is back of every lamp General Electric makes. Many of these lamps must pass as many as 480 checks, tests, and inspections to assure satisfactory performance.

4. G-E's SYSTEM OF STRATEGICALLY located warehouses, supplemented by wholesalers' stocks, practically assures 24-hour delivery anywhere in the United States. This saves you time and storage space.

5. G-E's LIGHTING ENGINEERING SERVICE at Nela Park and in 17 key cities offers you its wealth of knowledge in solving lighting problems and in helping you get the most for your lighting dollar. It's yours for the asking.

• • •

For specific information, write the General Electric Lamp Division nearest you, or Nela Park, Cleveland, Ohio.

Get these benefits by light-conditioning your plant with G-E lamps!

Let a G-E Lighting Specialist show you how light-conditioning can improve working conditions and actually help increase profits by:

1. Increasing efficiency of operation.
2. Providing means for more accurate work.
3. Effecting more efficient maintenance of equipment.
4. Conserving eyesight.
5. Reducing accidents.
6. Improving morale because of brighter more cheerful working conditions.

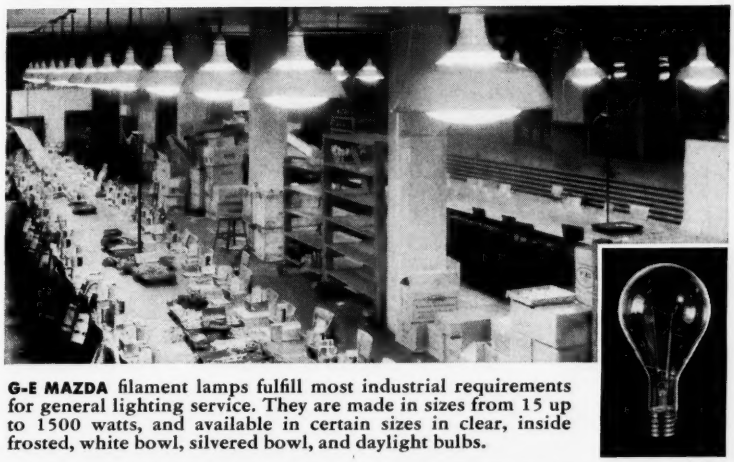
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For further information, write General Electric Company, Lamp Department, 166-IP-L, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC

LAMP DEPARTMENT, NELA PARK, CLEVELAND, OHIO

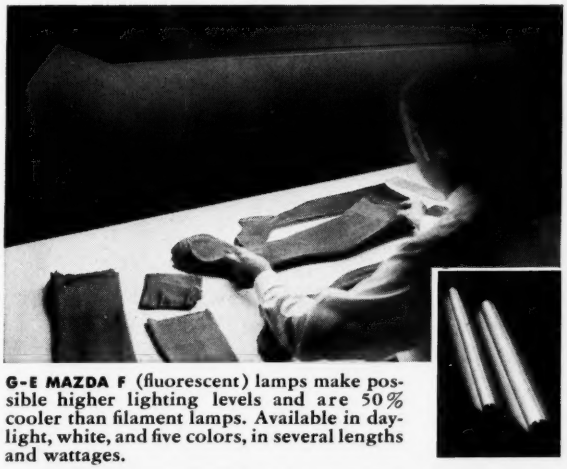
EVERY INDUSTRIAL LIGHTING NEED!



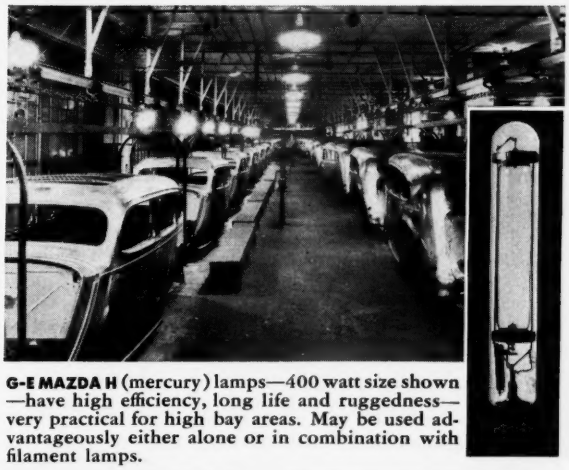
G-E MAZDA filament lamps fulfill most industrial requirements for general lighting service. They are made in sizes from 15 up to 1500 watts, and available in certain sizes in clear, inside frosted, white bowl, silvered bowl, and daylight bulbs.



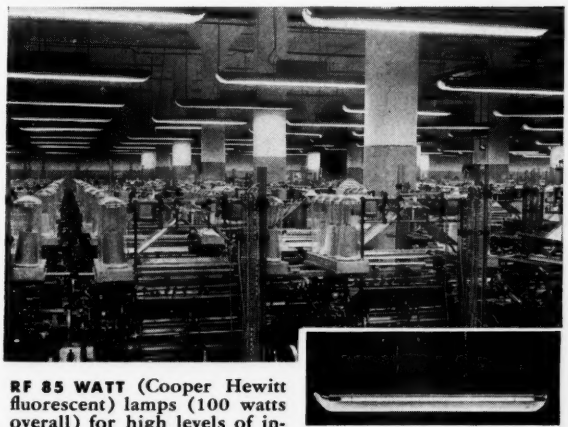
G-E MAZDA Projector lamps concentrate light where it's needed. Lens, reflector, and filament are one sealed unit.



G-E MAZDA F (fluorescent) lamps make possible higher lighting levels and are 50% cooler than filament lamps. Available in daylight, white, and five colors, in several lengths and wattages.



G-E MAZDA H (mercury) lamps—400 watt size shown—have high efficiency, long life and ruggedness—very practical for high bay areas. May be used advantageously either alone or in combination with filament lamps.



RF 85 WATT (Cooper Hewitt fluorescent) lamps (100 watts overall) for high levels of industrial illumination. Make night work as pleasant as day work. Have long life . . . low operating cost.



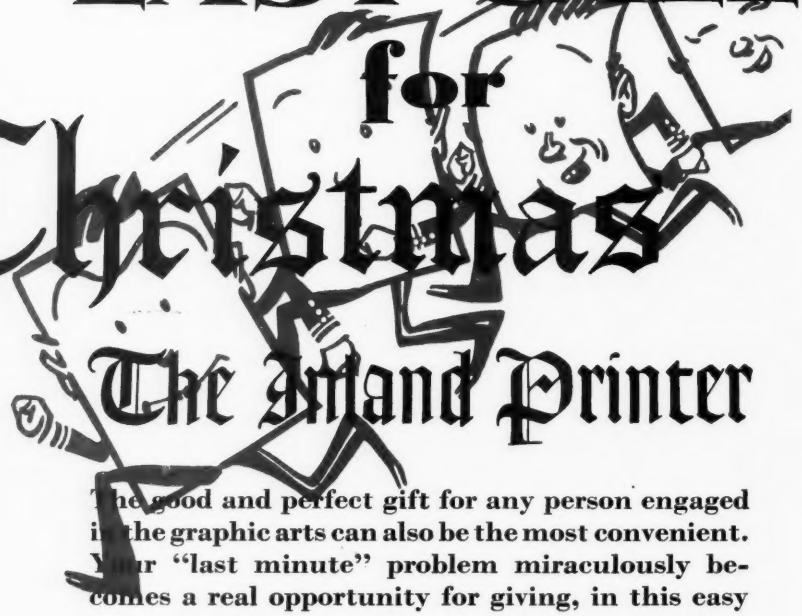
COOPER HEWITT mercury vapor lamps are long tube light sources free from shadow, and easy on eyes because they contain only cool yellow-green rays. Excellent for showing up small objects and detail.

GENERAL ELECTRIC

LAMP DEPARTMENT, NELA PARK, CLEVELAND, OHIO



LAST CALL for Christmas



The Inland Printer

The good and perfect gift for any person engaged in the graphic arts can also be the most convenient. Your "last minute" problem miraculously becomes a real opportunity for giving, in this easy way, a lasting remembrance of your generosity. Every printer knows the value of THE INLAND PRINTER. Not alone for its intrinsic worth but for the bigger way in which it provides a 12-month assistant in his daily work. He knows the many features which have made this the recognized leading journal in the printing field.

Christmas Gift Subscription Form

Gentlemen: Please enter a subscription for the person whose name and address is shown below. ☐ I enclose (check) (money order). ☐ Please send bill; I will pay in 30 days. Send The Inland Printer for the term indicated: ☐ 1 year, $4; ☐ 2 years, $7. (Canada 50c a year more.)

Print Name—Mail magazine to this person. _____ Title _____

Address _____ Town _____ State _____

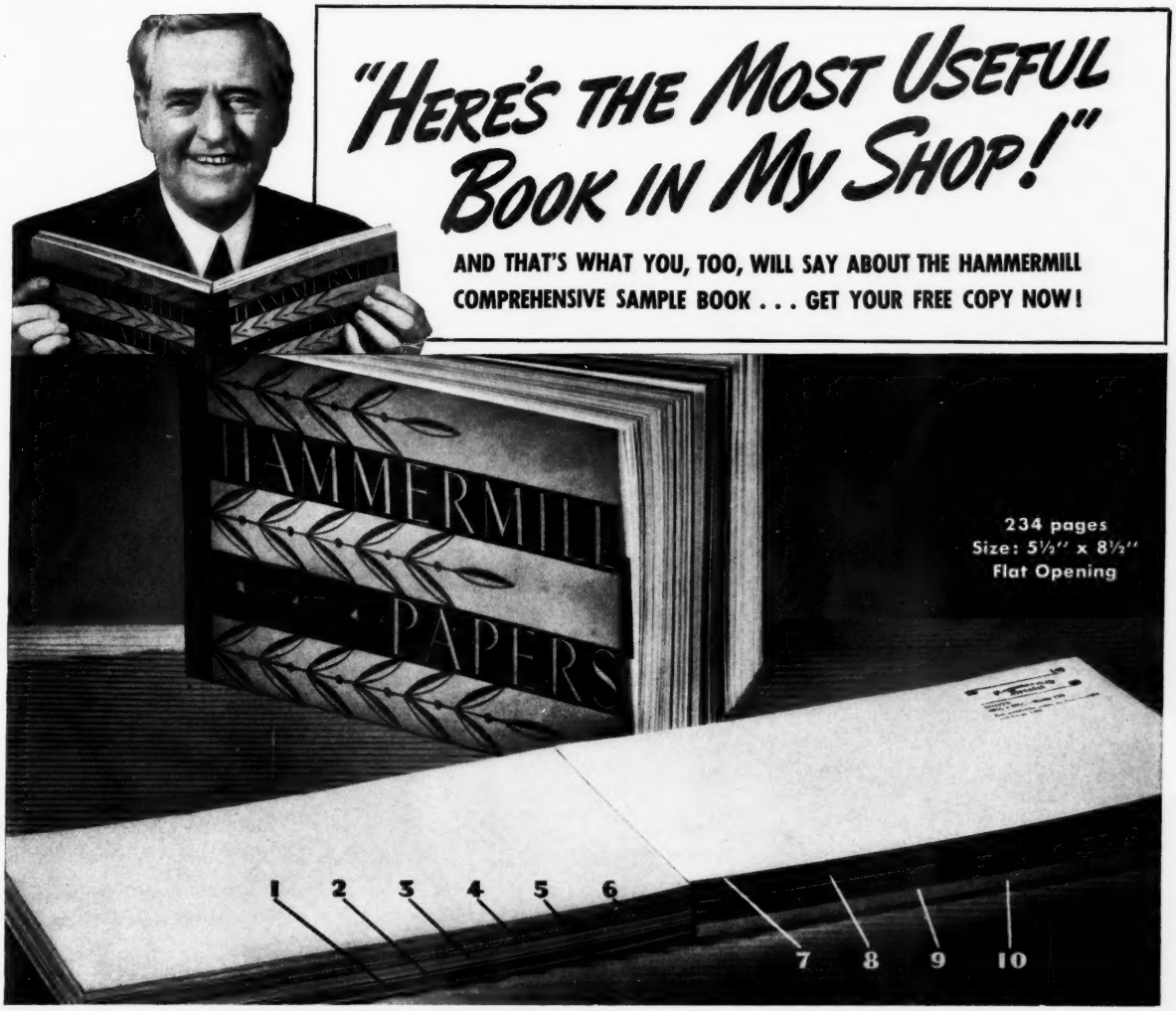
Donor's Name for Gift Card _____

CHARGES: If subscription is to be billed to you, be sure to enclose letterhead or write your name and address plainly, in addition to above name for card.

An attractive gift card will be mailed bearing your name as the donor, timed to arrive just prior to Christmas Eve. A special delivery stamp will be applied to any mailed as a result of orders received after December 20. Mail the coupon TODAY!

CUT COURTESY OF BINGHAM BROTHERS COMPANY

THE INLAND PRINTER • CHICAGO



ONE CUSTOMER wants a new letterhead, with envelopes to match. Another needs an eye-catching cover for his catalog. A third wants to revise his file cards, bring his office forms up to date, install a color signal system. A fourth plans a series of mailings. A fifth wants action on his giant broadside.

HOW WILL YOU choose the right paper for each job? No need to fumble through piles of samples, swatches, catalogs, portfolios. Turn to your Hammermill Comprehensive Sample Book. Here, in one handy volume, you'll find a grade, color, weight and finish of paper to suit nearly every customer's needs exactly.

THIS Sample Book is flat opening and arranged for easy reference. It shows every one of the Hammermill lines. Keep a copy on your desk where it can work for you every day. It will help you choose, quickly and surely, paper you can print at a profit . . . paper with a name your customer knows and respects.

Mail the coupon for your free copy now.

HIGHLIGHTS OF THE HAMMERMILL COMPREHENSIVE SAMPLE BOOK

1. HAMMERMILL BOND* . . . best known name in paper. For 27 years first choice for fine letterheads and office forms. 13 colors and white. Also 15 pages of Management Bond.

2. HAMMERMILL BOND ENVELOPES* . . . sturdy, firm-sealing, impressive. Double your profits by selling envelopes with the flat paper job.

3. HAMMERMILL LEDGER . . . enables you to furnish customers legible, long-lasting records at a saving. Prints and rules splendidly.

4. HAMMERMILL SAFETY . . . profit opportunity in voucher checks and "money value" forms.

5. HAMMERMILL MIMEOGRAPH* . . . largest-selling paper for clean, economical stencil duplication. Pays you one profit when you sell the paper in ready-to-run sizes . . . a second when you print the headings.

6. HAMMERMILL DUPLICATOR* . . . for gelatin and spirit duplicators. Another 2-profit line.

7. HAMMERMILL BRISTOL* . . . paper with the snap and stiffness for easy handling and filing . . . paper you can print at a profit.

8. HAMMERMILL COVER PAPERS . . . provide striking "packages" for booklets and catalogs. Stock items from which you can fill practically every cover requirement.

9. HAMMERMILL OPAQUE . . . newest Hammermill paper. Whiter, brighter, more opaque. Its savings enable you to give your customers more printing for their money.

10. HAMMERMILL OFFSET . . . standard for brilliant, colorful broadsides . . . scientifically made to insure satisfactory press performance both winter and summer.

**Lines marked with asterisk match in color—they are the basis of the Hammermill Color Signal System.*

HAMMERMILL papers

Send for it!

IP-DE

Hammermill Paper Company, Erie, Pa.
Gentlemen: Please send me, free, the Hammermill Comprehensive Sample Book.

Name_____

Position_____

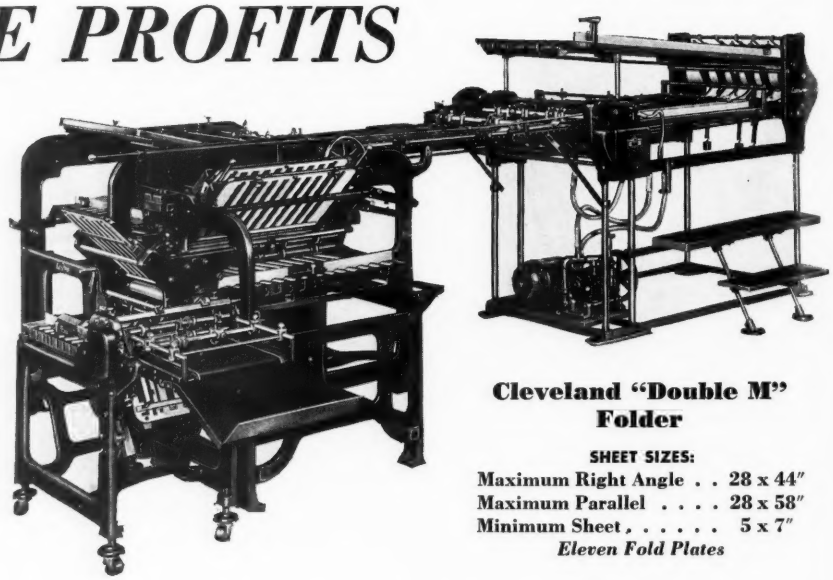
(Please attach to your *business* letterhead)

FOR BETTER FOLDING SERVICE and MORE PROFITS

When You Install

The *New* "DOUBLE M" CLEVELAND FOLDER

You Get These Many Advantages!



Cleveland "Double M" Folder

SHEET SIZES:
Maximum Right Angle . . 28 x 44″
Maximum Parallel . . . . 28 x 58″
Minimum Sheet . . . . . 5 x 7″
Eleven Fold Plates

1. VARIETY OF FOLDING—The widest variety of folds ever built into a Folder of similar size. *(See fold plate diagram below.)*

2. HIGHEST SPEEDS—The highest speed ever built into any Folder of similar size (3900 inches of paper per minute). Translated into sheets, at maximum speed a 25 x 38″ sheet, allowing 4″ for gap, travels at the rate of 5500 sheets per hour, 50% higher speed than the Model "B" or Dexter Jobber. With favorable stock conditions a production of 75% to 80% of this speed is possible. Smaller sheets run at a correspondingly higher number of sheets per hour.

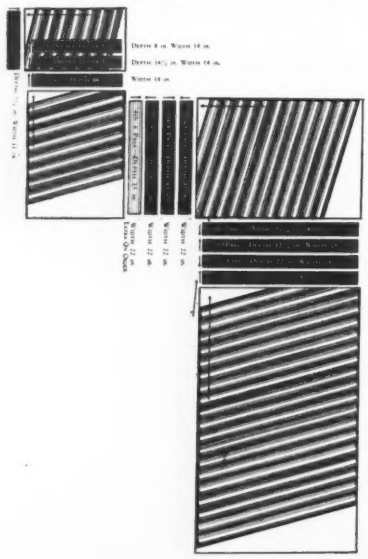


Diagram of Fold Plates

3. SUPPLEMENTS YOUR LARGER DEXTER FOLDERS—The "Double M" "fits in" with other types of Folders. Dexter Jobber impositions can be folded on this Folder in 8, 16, 24 and 32 page signatures, in sheet sizes up to 28 x 44″, using the same guide edges.

Sheets imposed for folding in 2-16's on the Dexter Double-Sixteens can be cut in half and folded as single sixteens in signatures up to 11 x 14″ page size.

4. FOLDS ALL JOBBER IMPOSITIONS—As far as we know the "Double M" will fold any imposition that can be done on any other type or make of jobbing Folder in sheet sizes up to 28 x 44″, and at much higher speeds.

5. PARALLEL FOLDING—It folds parallel folds, or combination of right angle and parallel folds in a variety too numerous to mention, in sheet sizes up to 28 x 58″. In fact, the "Double M" folds a *greater variety* of impositions than all other makes and types of Folders combined, excepting the larger Model "K" Cleveland.

6. FOLDING CONVENIENCES—The "Double M," with its three fold plates in the 8-page section folds many Model "B" impositions more conveniently. For example the simple "letter fold" is completed and delivered at the 8-page section as compared with using all four sections on the Model "B"—less setting time, better quality and very much higher speed. There are many examples of a similar nature.

These are only some of the high-lights of this remarkable Folder. Often "Double M" impositions can save on presswork, plates, inserting and cutting in addition to reducing the cost of actual folding.

Our representatives will be pleased to tell you more about the services and economies built into the "Double M" that will increase your output and your profits, and open up new opportunities for building your business. Write us—no obligation.

Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street
CHICAGO, 117 West Harrison Street
PHILADELPHIA, Fifth and Chestnut Streets
BOSTON, 185 Summer Street
CLEVELAND, 1900 Euclid Avenue
ST. LOUIS, 2082 Railway Exchange Building
DALLAS, J. F. Carter, 5241 Bonita Avenue
SAN FRANCISCO, LOS ANGELES, SEATTLE, Harry W. Brintnall Co.
ATLANTA, Dodson Printers Supply Company, 231 Pryor Street, S.W.

Try these on YOUR Typesetting Machine

. . . . All Modern Typesetting Machines now have Quadding and Centering Attachments, but only **MONOTYPE AUTOMATIC QUADDING AND CENTERING** *can be applied to lines like these:*

Right and Left Folios with Centered Headings

98 THE BOHEMIAN GIRL
THE BOHEMIAN GIRL 99
8 THE VAGABOND'S RETURN
AT THE COTTAGE GATE 9

Left and Right Folios with Right and Left Running Heads

WHERE AND HOW TO GO 19
20 HOLIDAY JAUNTS
PREPARING FOR A TOUR 21

Automatic Leader Work

THE PRESSMAN 118
COMPOSITION MACHINES 119
DETERMINING MARGINS 120

Automatic Leader Work with Multiple Figure Columns

Cooper, George Thomas	12 6 6	11 0 0	14 6 10
Coles, Frederick	9 8 4	106 0 0	52 0 0
Dodd, Frank Charles	14 6 6	18 15 0	99 0 0

Automatic Leader Work Set Diamond Shape

Friend, Mrs. M., Sheffield	. .	. .	11 0 0
Hall, W. Greaves, J. P., Sheffield	. .	. .	12 0 0
Johnson, F., Sheffield . .	. .	. .	13 0 0

Words of Different Length at End of Line with Leaders Between

HORDAN & SON . . . . . CHANCERY LANE, W.C.2
PRINTERS & PUBLISHERS . . . . . SOUTHEND-ON-SEA
SEVENOAKS NEWS . . . . . SEVENOAKS

Words on Left or Right with Leaders Close Up

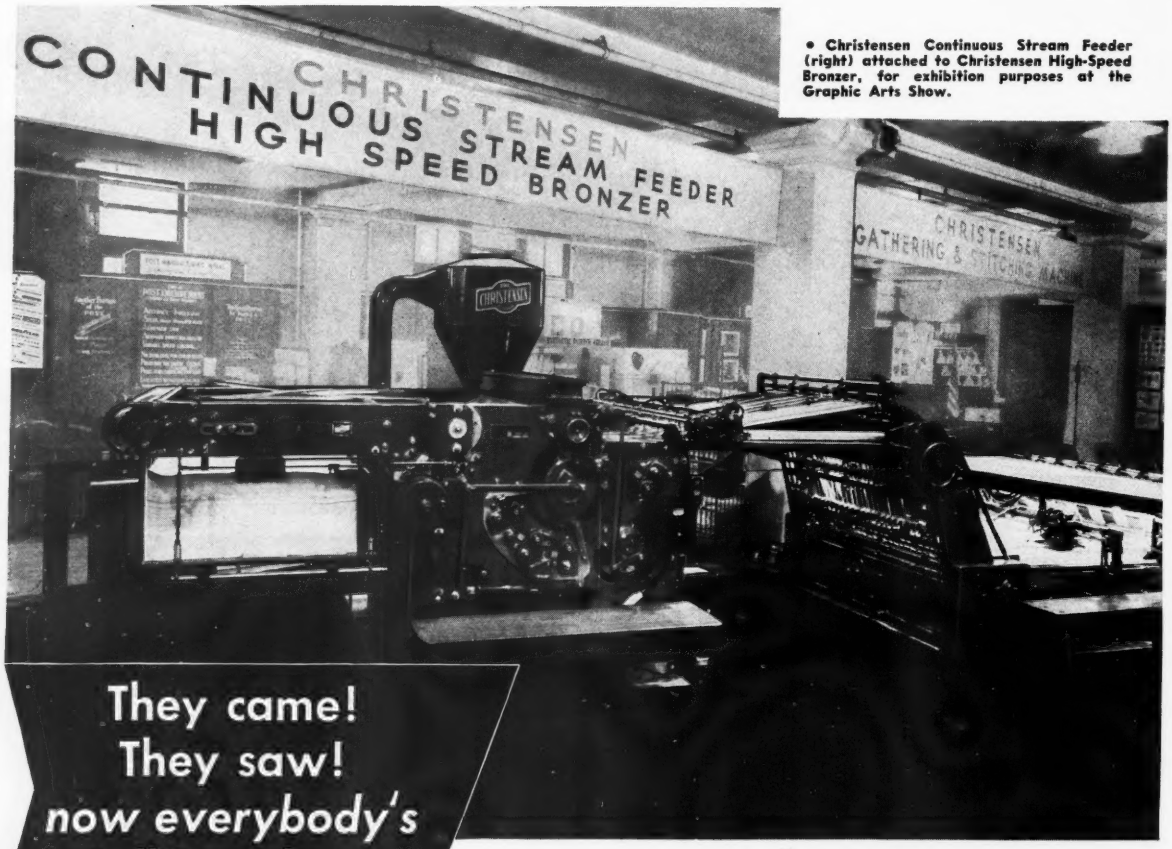
THIS . . . . .
. . . . . WAS
SET . . . . .

Words on Each End with Words Centered Between

SELECTION	"Round the Map"	*Finck*
TWO STEP	"The Spring Chicken"	*Ayrton*
FOXTROT	"Broken Doll"	*Pether*

Send for Booklet Describing MONOTYPE AUTOMATIC QUADDING AND CENTERING. It's Interesting and Instructive.

LANSTON MONOTYPE MACHINE COMPANY
Monotype Building, Twenty-fourth and Locust Streets, Philadelphia, Pa.



• Christensen Continuous Stream Feeder (right) attached to Christensen High-Speed Bronzer, for exhibition purposes at the Graphic Arts Show.

They came! They saw! *now everybody's talking about*

the new Christensen Continuous Stream Feeder

—the modern machine that takes the "headaches" out of feeding

14 ways—the Christensen gives you more satisfactory feeding

1. Loads from floor—Eliminates accident hazards, stairs, platforms, railings.
2. Continuous loading — No stops to truck in loads. More finished sheets at any given speed.
3. Stream conveyor — Feeds sheets in underlapped relation at 1/7 normal conveyor speed.
4. Improved register — Sheets arrive in register position in slow motion. No slow-downs necessary.
5. Improved gripper type side guide.
6. Suction separators. No gutters or margins necessary.
7. Pre-registers sheets before presenting to conveyor.
8. Increased capacity — Handles from a 4 to 6 inch bank of stock.
9. Partial separation obtained while loading.
10. Vertical travel of sheet drops out loose scraps, eliminates most paper dust . . . reducing wash-ups and smashes.
11. Vacuum Caliper—no settings required.
12. Position of separators to top sheet controlled automatically.
13. No uneven piles to contend with.
14. Automatically-controlled bank feed.

It opened the eyes of the printers at the Show—the Christensen Continuous Stream Feeder.

And no wonder! For the first time, the stream feature of feeding sheets in underlapped relation is now applied to the Continuous loading type of feeder. Provides advantages such as reduced sheet travel per impression, improved register, simplified conveyor . . . and creates *ideal separating conditions,* handling back-up as easily as blank stock. Available in floor and feed board types, for all sheet-fed equipment.

New, colorful 4-page bulletin shows how the Christensen Continuous Stream Feeder helps *you* enjoy the full capacity of your fastest presses . . . and the quality work that brings in more business—just as it has helped many prominent printers, like Fort Dearborn Lith. Co., Chicago, Ill., Chatfield Mfg. Co., Cincinnati, Ohio, Multi Colortype Co., Cincinnati, Ohio, Interstate Printing Co., St. Louis, Mo. Write for it today!

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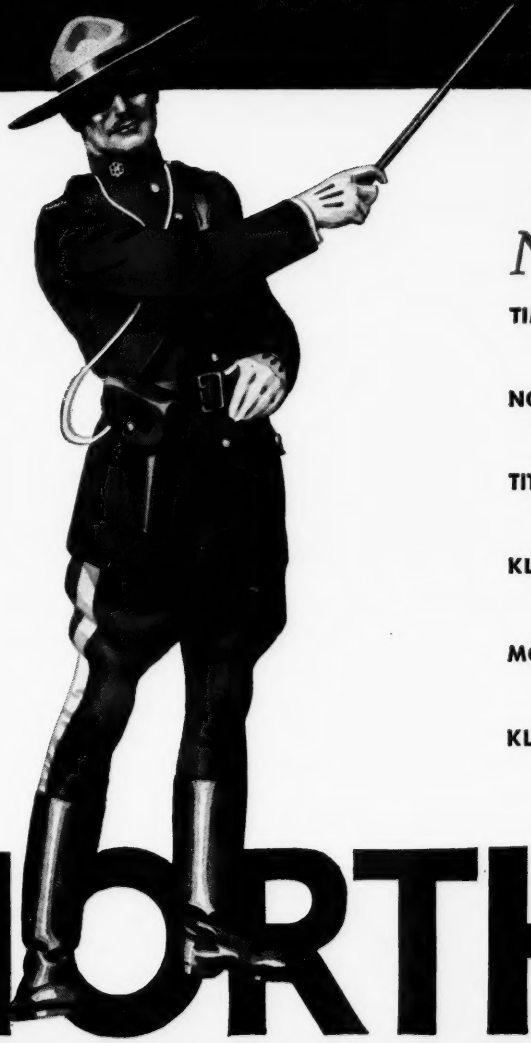
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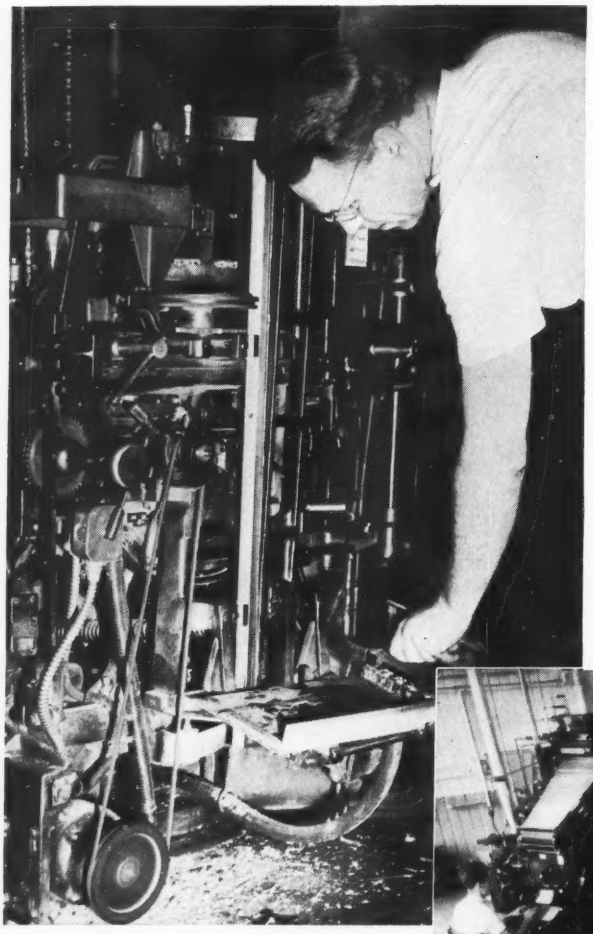
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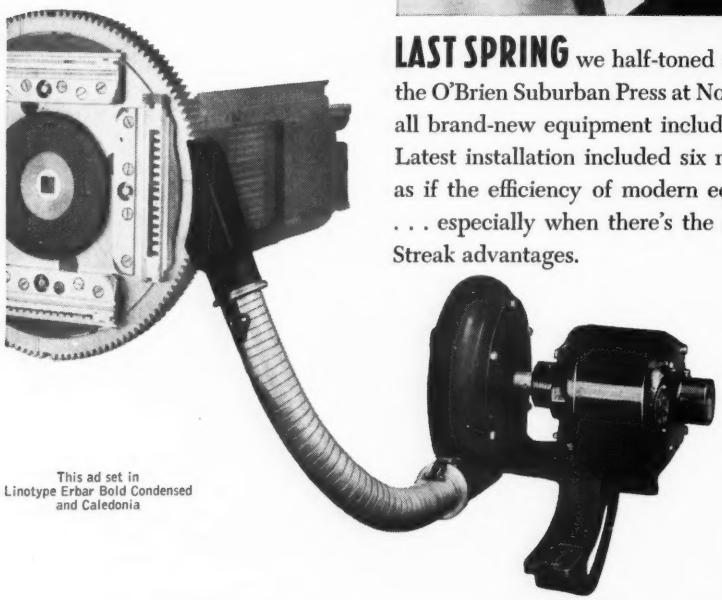
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ANOTHER SMOOTHIE—One more big display slug slides into the galley of the A-P-L at Kable Brothers plant, Mount Morris, Illinois. It's a line for one of the many, many magazines and catalogs which they print every month. Of course said slug has a nice smooth printing face because it's surfaced before leaving the mold of an A-P-L. Composing-room foreman A. S. Barre puts it this way: "Our experience with the A-P-L over a period of some five years has been most satisfactory. The type face and slug body have been first-class, as attested to by the fact that we have never had complaints from our fussy press-room." Kable Brothers also use 17 keyboard Linotypes.



TRADE **LINOTYPE** MARK



LAST SPRING we half-toned a picture of that new "dream plant" . . . the O'Brien Suburban Press at Norwalk, Conn. Remember? It started with all brand-new equipment including six Blue Streaks. Count them now! Latest installation included six more Model 29 Mixer Linotypes. Looks as if the efficiency of modern equipment were conducive to expansion . . . especially when there's the extra efficiency of those exclusive Blue Streak advantages.

CONTROLLED BREEZE of new Thermo-Blo system bathes Linotype molds (not mouthpiece) with cool, clean air to keep temperature right. Result: Better slugs.

This ad set in
Linotype Erbar Bold Condensed
and Caledonia



THAT richness and beauty of tone characteristic of photogravure is suggested by letterpress when an engraver produces plates and the inkmaker supplies his product successfully to suit the finish of the paper, and when the printer knows how to use them. Insert leaf from "The Architecture of Duke University," deluxe case-bound volume produced by The Seeman Printery Incorporated, of Durham, North Carolina.

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

The Inland Printer

DECEMBER, 1939
VOL. 104 • NO. 3

J. L. Frazier, Editor

TAXES ADD AN EVER-INCREASING HANDICAP

In this interview with M. E. Powers, printing engineer, of Chicago, Edward T. Miller discovers that nearly one-third of the average dollar spent for printing eventually goes to some taxing body or other under present set-up

THE FOLLOWING COULD be an actual conversation *today*. It, and others like it, would benefit our industry. "Here, Mr. Customer, is the printing you ordered, and here is the invoice for it."

"A hundred dollars for that little package!"

"No, not exactly. You see, $68.80 represents the printing; the balance, $31.20, represents the taxes you pay to the local, state, and federal Governments on this amount of work."

Nearly *one-third* of every dollar's worth of printing bought by a customer is paid out in the accumulated direct and hidden taxes levied on printing from the time a tree is first ground into pulpwood until the printed piece is delivered. As usual, it is the ultimate consumer who pays the tax bill.

"But that is not all of the story," declares M. E. Powers, Chicago printing engineer. "The printer's share of that $100 for the printing he delivered so dramatically—the part he can claim for himself as profit—is only $3.60. He is the one who has made the investment in machinery and equipment; he promoted the sale of the printing; he takes all the risks of financing and manufacturing; he gets only 3.6 per cent of the sale. The Government gets 31.2 per cent—over nine times as much as the printer—to pay the public 'payrollers' who take no business risks, add nothing of value to anything, create many regulations which obstruct and hamper American printers and other businessmen. The printer virtually seems to be selling only a vehicle for taxes with some printing as incidental.

Mr. Powers has a sheaf of blueprints on which are tables of figures, and charts visualizing them. They bear the caption, *The Tax Burden of the Printing Industry.*

"There," he says, "is the result of a tax study I have made in an attempt to measure the amount of taxes included in the cost to the customer of every bit of his printing. From various trade associations in printing and allied trades, and from other sources regarded as authentic and reliable, we obtained ratios of the various items of expenses in the 'breakdown' of a dollar of sales. For convenience in figuring, we selected annual sales of $300,000, a sum that falls within the volume of that class of printers who sell between $150,000 and $300,000 a year. To that base of annual sales, we have applied these ratios to get at the various items of expense, particularly the items of taxes. I believe the resulting figures can be accepted as a correct picture of the situation.

"For a number of years, we have known the value of the proportion of paper entering into an average order of printing. It is around 18.6 per cent of the sales price. In $300,000 of sales, therefore, the amount of paper used would be $55,800. Paper is first processed through the pulp stage to prepare it for the paper mill. This is done at a cost of $19,494, in which are included the taxes the pulp manufacturer pays, amounting to 6 per cent. The profits are only 3.7 per cent. So, let us chalk up $702 to the profits of the pulpmaker and to the column of taxes, including intrastate sales taxes, $1,703.

"At this point, the second relay comes along—the paper mill. When it gets through turning the pulp into paper, it adds more value to it and sells it to the paper jobber for $44,206. Of this, only 2.8 per cent goes to the paper mill for its profit, but 3 per cent or $1,326 is added taxes.

"When the paper jobber finally sells the paper to the printer, the material has reached a value of $55,800. Only *one half of one per cent* is the profit of the jobber, while the handsome sum of $2,278 in additional taxes, including intrastate sales taxes, goes to enlarge the load.

"As with paper—so also with ink, engravings, electrotypes, binding materials, and miscellaneous purchases. We know the average proportions they form of the dollar of printing sales. For instance, ink, which is 2 per cent of the printing sale, pays $232 to the tax column on its $6,000 worth of ink used in the $300,000 of sales; engravings, which are 3.94 per cent of the printing sales, pay $338 to taxes on their $11,830 contribution to the $300,000; electrotypes, which are 2.6 per cent, pay $325 to taxes on the $7,820 worth of electrotypes furnished. Bindery purchases amount to $6,780, or 2 per cent, and pay $292 to taxes; while miscellaneous purchases amounting to $13,560, or 4.53 per cent, pay $152 in taxes the investigation shows.

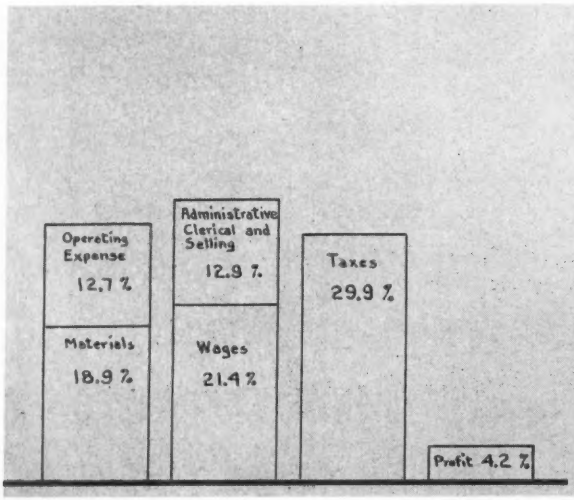


Figure 1. Shows the cumulative taxes of the principal allied industries from which the printer purchases materials, supplies, and services. Part of price the printer pays is for taxes included in the manufacture and sale of the many materials needed in printing

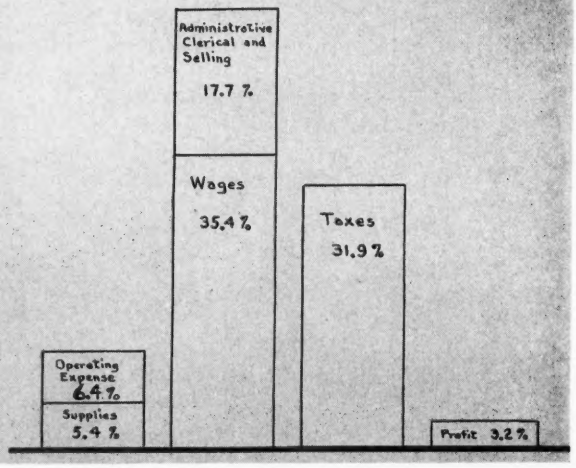


Figure 2. This shows the makeup of the printing plant's expenses and taxes; that is, the operating expenses exclusive of materials and outside purchases. These include the direct taxes shown on the cost sheet, operating statement, and on compensation to workers

"The purchases of all these materials by the printer aggregate $101,790, on which the total taxes paid by the supply interests are $6,646. Their combined profit, is $5,094.

"At this point, the printer takes up this $101,790 worth of materials and purchases and begins to add value to it by putting it through the printing processes. The value he adds to it amounts to $198,210, which, when added to the value of the material and purchases ($101,790), brings the total value of the printing to an even $300,000. The printer's profit at 1.23 per cent of sales (ratios of 1938) amounts to $3,690, but the taxes on the twenty-six different items of expense, supplies and property used in the printing operations alone amount to $8,138, much more than twice the profit earned by the printer.

"When the profit items earned by the allied industries, the printer, and his supply industries are summarized; we find the allied trades have made $5,094, the printer $3,690, and the supply interests, which have contributed $12,793 in supplies and services to the printing processing, a profit of $4,009. The aggregate profit for all who had a hand in fabricating the $300,000 of printing totals $12,793.

"But this profit is subject to a number of very important deductions. It is the profit as shown only on the operating statement. From it federal income taxes, capital stock tax, and state franchise taxes must be deducted. When that has been done, the profit of $12,793 on the $300,000 of sales dwindles down to a net of only $10,748, or 3.5 per cent of the sales.

"Now look at the astounding results when we marshal the taxes. The taxes paid by the allied trades were $6,646; those paid by the printer $8,138, a total of $14,784. These taxes are what might be called the regular taxes which were absorbed in the ordinary course of business, leaving the net profit of $10,748 just referred to. Burdensome as they are, these taxes are only a fraction of the burden that still must be added to the column of taxes paid out of the business. These additional taxes are

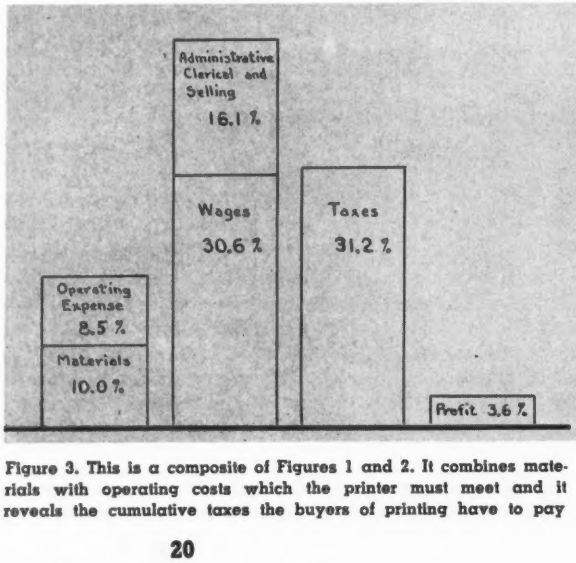


Figure 3. This is a composite of Figures 1 and 2. It combines materials with operating costs which the printer must meet and it reveals the cumulative taxes the buyers of printing have to pay

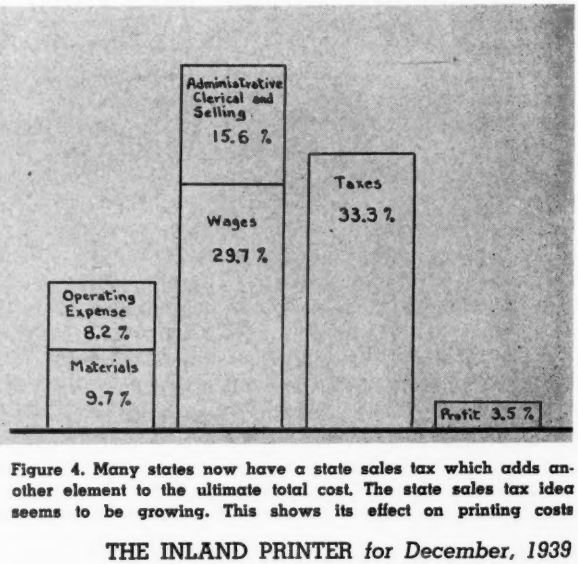


Figure 4. Many states now have a state sales tax which adds another element to the ultimate total cost. The state sales tax idea seems to be growing. This shows its effect on printing costs

shown in the accompanying table. They are: tax to cover the accumulated total of the many small tax items included in the cost of supplies, $5,286; tax included in the processing expenses, $6,416; taxes paid by wage earners from their wages, $35,965; taxes paid by salaried and clerical groups from their salaries, $19,410; social security taxes, $8,199; income taxes, $3,060; capital stock and franchise taxes, $385—a grand total of $78,721, which, when added to the total of $14,784 paid by the printers and allied industries in the regular course of business, makes an aggregate of $93,505, or 31.2 per cent of the $300,000 of sales. In other words, the various Government bodies take from the printing and allied trades in taxes of one kind or another—direct and hidden—over nine times as much as the owners of the business and nearly half as much as the wages and salaries of the employes!"

Mr. Powers was reminded that the tax bodies and other Government agencies require so many reports from businesses that extra clerks and executives have to be employed to make them out, thereby putting the businesses to a great amount of additional expense, which while not classified as taxes, nevertheless has the effect of increasing the burden.

"There is also the story," continued Mr. Powers, "of the politician who assures wage earners and salaried groups of his deep friendship for them, but at the same time has his hand deep in their pockets. Here are the facts of how graphic arts labor of all kinds is being forced to pay out of the wages and salaries earned by it 31.6 per cent of such earnings in taxes to the Governments. The amount of wages and salaries paid to graphic arts labor by the printing and allied industries, in this study of the $300,000 of printing sales, was $205,101. That's two-thirds of the sales. The amount of taxes, direct and hidden, paid by these employes out of their wages $64,973 or 31.6 per cent. According to the United States Census for 1937—the latest available—there are 711,940 salary-wage-earners in the graphic arts. Their salaries and wages combined amount to $1,179,920,248, or an average of $1,657 a year. Applying to this annual wage-income the tax ratio of 31.6 shown above, the average amount of direct and hidden taxes paid by each salary-and-wage-earner is $523.61.

"Increasingly, more salary-and-wage-earners are asking if they cannot find a better way of using the greater part of that $523.61 for themselves instead of seeing it go in the ways the politician uses it. Furthermore, if the graphic arts industries did not have to carry such a burden in taxes, there would be more money for salaries and wages. Many of them are wondering if the time has not come for labor to wake up and combine with employers in an effort to forestall the politicians, drive them from the legislative halls, and replace them with representatives who are true statesmen and who will not be taxing away a third of the wage-incomes and business sales."

Summary of Tax Sources on $300,000 of sales of Printing from Pulp to Finished Product

	Materials	Wages	Salaries	Operating Expenses	Profit	Taxes
Allied Trades....	$22,608	$ 42,757	$22,514	$21,911	$ 9,103	$ 6,646
Printing.....	12,635	90,450	49,380	10,170	3,690	8,138
	$35,243	$133,207	$71,894	$32,081	$12,793	$14,784

Additional Taxes	
On many small items included in the cost of materials.....	$ 5,286
On many small items that are a part of processing expense.....	6,416
Capital Stock and Franchise Taxes.....	385
Taxes Paid by Employes	
From Wages on direct and hidden taxes on the cost of living.....	$35,965
From Salaries on direct and hidden taxes on the cost of living.....	19,410
From Salaries, Income Tax.....	1,400
Social Security—Old Age Benefits—from wages.....	1,331
Social Security—Old Age Benefits—from Salaries.....	718
Social Security—State Unemployment Insurance—from salaries—wages	5,536
Social Security—Federal Unemployment Insurance—from salaries—wages	614
Taxes Paid from Profits	
Federal Income Taxes.....	$ 1,660
	$78,721
Grand Aggregate of Taxes.....	$93,505

Illustrating what Mr. Powers has said about the printing industry's big tax burden, a series of four charts are printed herewith which graphically show the proportion of taxes included in the cost of printing to the customer. Chart I shows the cumulative taxes of the principal allied printing industries from which the printer purchases materials, supplies, and services. Chart II shows the makeup of the printing plant's expenses and taxes, or the operating expenses exclusive of materials. Chart III is a composite of charts I and II combining materials and operating costs and revealing the total cumulative taxes the customer pays when he purchases printing. None of these three charts include any state sales taxes. Inasmuch as many states now have such a tax, and more states in the future will probably levy one, Chart IV is provided to show the effect of this tax.

Great and disproportionate as are the tax figures shown above, it must be remembered that they were only for $300,000 of printing sales. When these same ratios are applied to the aggregate of the printing product from all the establishments in the country, it is then that the enormity of the tax burden carried by the industry looms up in staggering proportions as a gigantic burden.

The Census for 1937 shows the grand aggregate of the value of the products of the printing and allied industries to be $3,718,495,872. This is 12,395 times the $300,000 used by Mr. Powers in his calculations. If we raise the tax figures arrived at by Powers 12,395 times, we have the following amazing result:

Printing Volume	Taxes
$ 300,000 . .	$ 93,505
3,718,495,872 . .	1,158,994,475

On nearly four billions of printing sales, the printers of America carry the tremendous tax burden of a billion one hundred and sixty million dollars! And the federal Government uses part of its share of these for a Government Printing Office.

Statistics Show Printing Workers' High Average Wages Are Steady

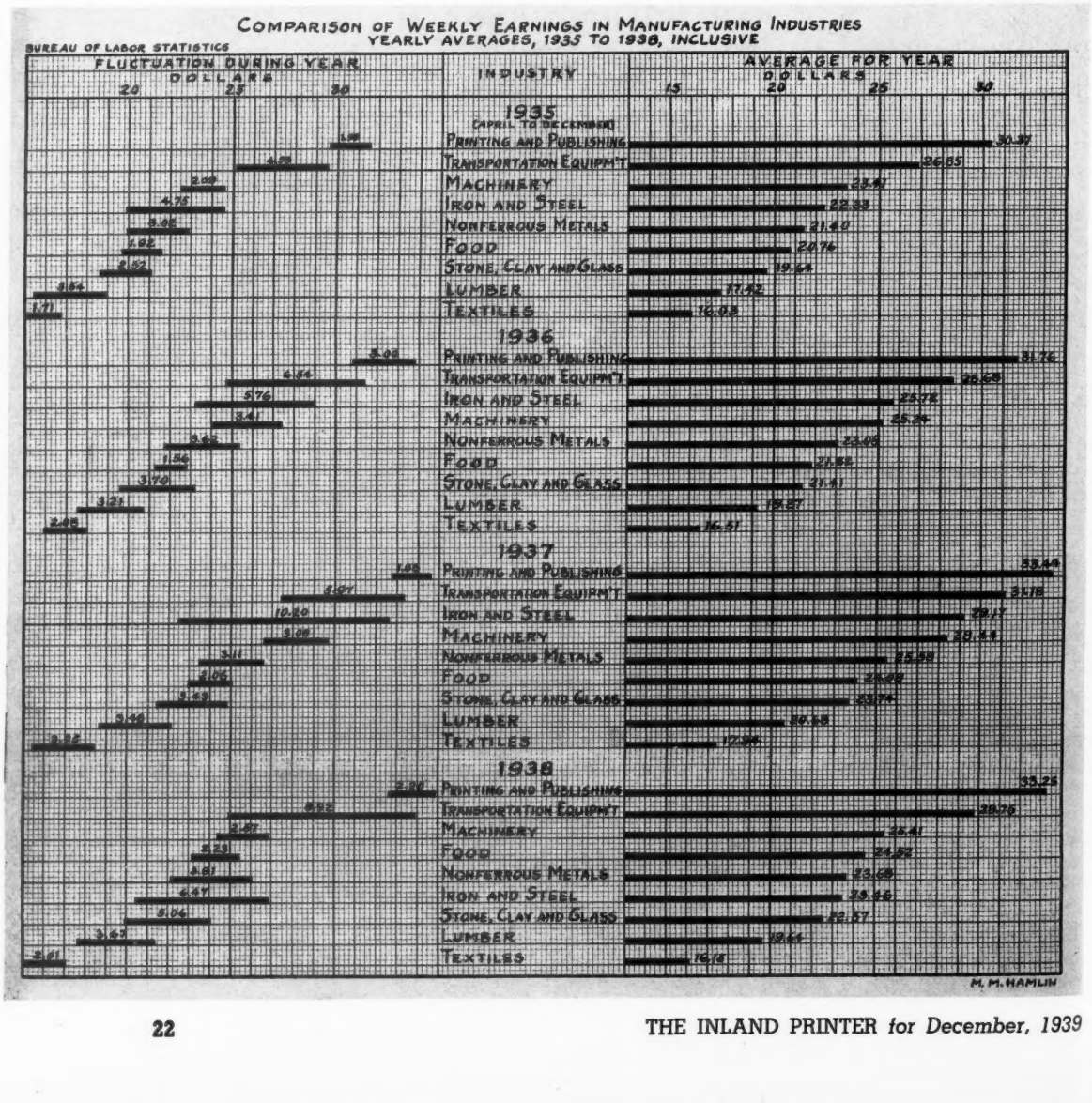
By MILFORD M. HAMLIN

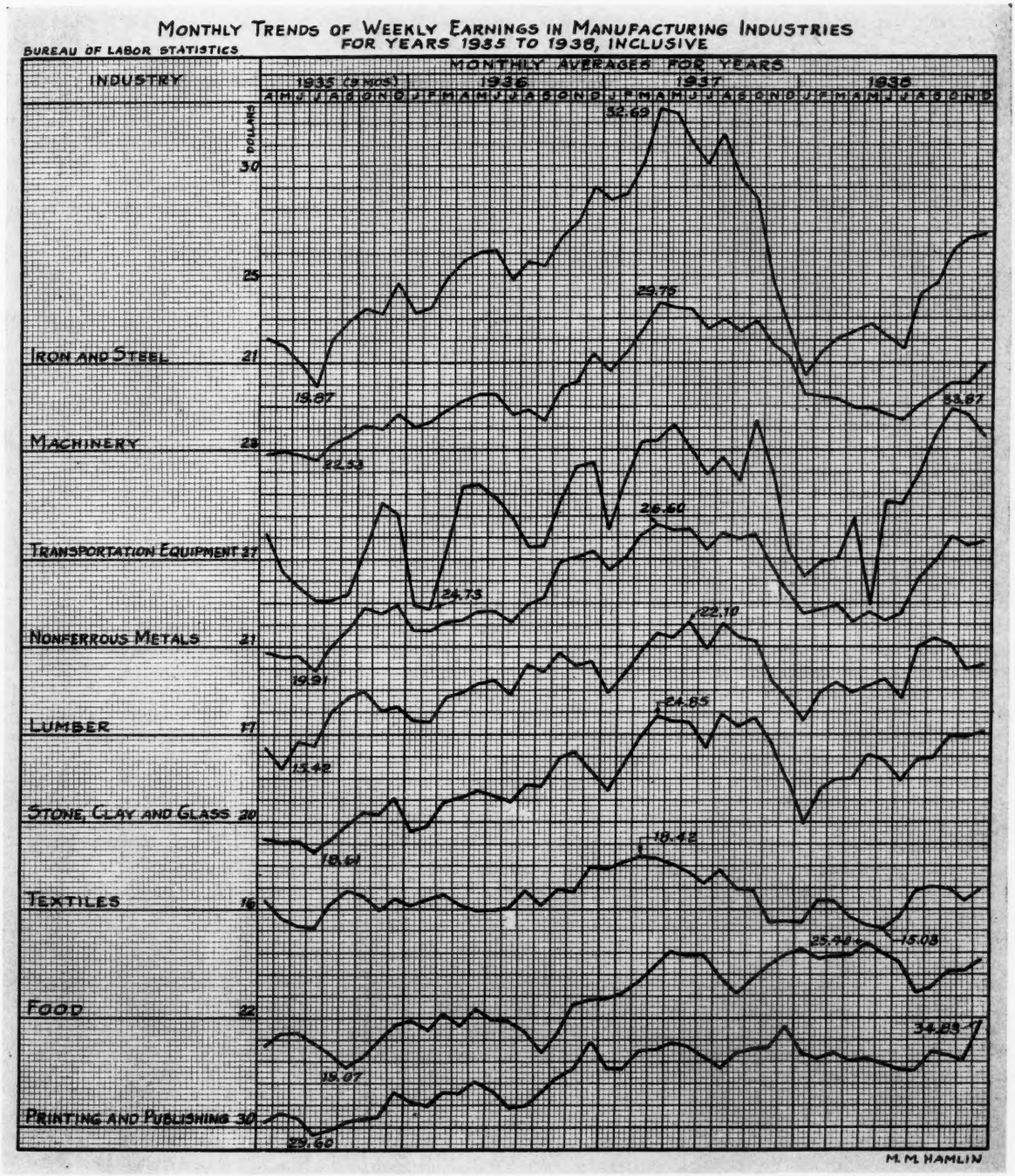
• PROBABLY OF MOST importance to the worker and his family is the amount of wages that can be expected for his labors. At least, it is as important as permanency of employment. Both are requisite to social contentment and advancement. A third factor, of little less consequence, is the *stability* of income.

It has been shown, in the two preceding articles, that the printing and publishing business ranks high, among the country's leading manufacturing industries, in permanency of employment. This being true, the workers in our industry would be more fortunate than those in most lines even if their weekly earnings were not as large. The thrifty man realizes the advantages of continuous employment at a moderate wage. It provides a dependable—if not entirely satisfactory—annual income; whereas the periodic, or intermittent job, even with a larger weekly pay envelope, may show lower total receipts for the *year's* work. But let's take a look at the printer's wage possibilities—and, also, the opportunities that his trade offers for steady income—as compared with other lines of work in the survey.

Below is shown the average weekly earnings in the nine leading manufacturing industry groups for the years 1935 to 1938 inclusive; also the amount of fluctuation that occurred each year in each industry. The arrangement is in accordance with the amount of wages paid, as represented by the bars and figures on the right side of the chart under heading at top of column "Average For Year."

The Bureau of Labor Statistics, the source of the data from which this chart and the graph shown on the following page were compiled, give us the average weekly earnings over the entire country for each month, and the yearly averages shown are computed from these figures. The year 1935 shows the average for the nine months, April to December. These are the earliest statistics available for this data.





That printing and publishing tops the list in each of the years considered is readily apparent. Bear in mind that these are the averages for the entire country. Obviously, wages are higher in the larger centers and lower in smaller communities. This is true in respect to population as well as centralization of industries. Printing and publishing, however, is a universal business, and it is quite probable its reports to the data source cover the country more generally than those from any of the other industries.

The bars on the left side of the chart show the fluctuation in wages that occurred during each year, the left side representing the low month and the right side the high. The figures above the bars indicate the extent of this fluctuation in dollars and cents. It is interesting to note that printing and publishing stood third lowest in this respect in 1935 and 1936, lowest in 1937, and second lowest in 1938.

In regard to this fluctuation, it is well to consider the relation it bears to the average amount of wages paid. The worker receiving good wages can better afford a considerable fluctuation during the year, than the one receiving small pay can stand a smaller variation in income during the various periods of the year.

A graphic story of just what happened in this matter of average weekly earnings in these manufacturing industries, during the years 1935 to 1938, is told in Figure 2. This graph illustrates how the fluctuation, indicated by the bars on the left side of Figure 1, occurred during these years. It also gives us a good idea of the general trends of wages.

Please note that the base line, on which each curve is plotted, does not represent the same dollar figure in every instance. The object here is to show comparative seasonal trends, rather than relative standings.

Strange to say, the wage curves appear to be more irregular than those of employment shown in the preceding article. There is, however, a similarity of direction to the employment and wage trends, both of which are affected by seasonal conditions throughout the year, as well as general business tendencies.

It is plainly evident, from this graph, that average weekly earnings in the durable goods manufacturing lines is much more unstable than in those industries devoted to the supplying of absolute necessities to life and civilization. Also that printing and publishing makes a very good showing among the latter group.

The invention of printing with movable types, some five hundred years ago, was one of the most important events in the world's history. Since then civilization in all of its ramifications has advanced more rapidly than in the thousands of years prior to that time. Obviously, there are many other important industries, all of which have played and are playing a very necessary part in the present scheme of things; but they are important because printing has made it possible for them to be so.

Why, then, should not every printing shop worker be justly proud of his connection with such an industry—with its splendid possibilities for continuous employment and satisfactory remuneration?

★ ★

Simple Reverse Plates

Have you heard of this one? Perfect reverse plates made by printing with blue ink on black paper? When plates are made from the copy, matter in blue is in reverse because blue does not photograph. Reports from the West Coast tell of it being done with excellent results. Worth trying!

NEW BOOKS REVIEWED

For your convenience, books reviewed here can be ordered from the Book Department of The Inland Printer. As a further service, a complete list of graphic arts books will be given soon

Book on Timestudy

Timestudy, or, as the author, Donald A. Laird, calls it, "the measurement of effort," is considered by many executives in industry "a necessity, not only for purposes of incentive, but as the foundation for many business controls." This book of 305 pages, titled "Timestudy for Cost Control," contains twenty-two chapters covering everything from the purpose and function of timestudy to planning and operating production schedules with a view to pricing work properly so that profits can be derived from transactions. The price of the book is $3.00; it is published by The McGraw-Hill Book Company, Incorporated, New York and London.

Machine Typesetting Text

"Operation and Maintenance of the Line-composing and Line-casting Machine," is the title of a new text book for students of the linotype, intertype, and linograph typesetting machines which has recently come from the Department of Publishing and Printing, Rochester Athenaeum and Mechanics Institute.

In his preface, Joseph F. Sorace, instructor and the author, writes, "The object of this manual is to train young men and women to become accurate, swift operator-machinists, executives, publishers, proprietors . . . it will aid the student to become a proficient operator, and fit him for advancement in this area of the graphic arts." Sounds like a large order, but the manual is a large book . . . 264 pages! The student who tackles and masters it with the diligence and thoroughness which the author appears to have put into the preparation of it will have proved himself of the executive caliber that makes publishers and proprietors of printing businesses.

Technical men assisting Mr. Sorace in the preparation of the manual were such factory men as W. J. Mulroy, technician of the Mergenthaler Linotype Company, and H. R. Freund, chief engineer of the Intertype Corporation. The book is divided into 104 lessons, each dealing with a different problem of typesetting machine operation, adjustment, or minor repair. Test questions follow the lesson and a suggested book for supplementary reading in the graphic arts or a related field. There are forty illustrations. "Operation and Maintenance of the Line-composing and Line-casting Machine" is paper covered and plastic bound.

Design Text for Students

Adolph J. Schabel, teacher of printing at Schuyler High School, Albany, New York, stresses geometric design in his course. To give the student enough authoritative text, yet excluding what might be too difficult for the average boy, Mr. Schabel has taken material from various sources and prepared an excellent loose-leaf booklet. He calls it "Geometric Design for the Student Printer."

Beginning with "Letter Construction," he carries on with such phases of the work as have a bearing on good typographic layouts. Other subject headings are: "Arrangement of Type Masses"; "Calculating Reciprocal of Page, Type Page, and Margins"; "Using the Compass to Determine Page Placement"; "Shape Harmony of Rectangles"; "Printers' Ratios and Oblongs"; "Typographic Layouts," illustrated; and "Making the Layout," giving step-by-step instructions for the student.

Each chapter is followed by ample written assignments for making use of information given. Mr. Schabel's presentations under "Arrangement of Type Masses" and "Shape Harmony of Rectangles" is interesting because of the simple way he introduces and "puts over" the basic elements of dynamic symmetry without frightening the student with its real name.

Under the topic, "Typographic Layouts," Schabel uses Chambers' three classifications of layouts and breaks them down into five; symmetric, eccentric, centric, static, and modern or dynamic. Some may consider the treatment a bit too trite in its simplicity but in writing for the novice, who usually dotes on definitions, this instruction guide is to be considered a valuable contribution to printing education.

Walter Bomar, whose second Inland Printer cover is on this issue, believes that simplicity is imperative in modern advertising art. He tells why here

WALTER FRANK BOMAR

• WERE YOU AMONG those who took a good look at this journal's cover last month, drew a deep breath, and said (audibly or inwardly), "Well, that *is* something different for an INLAND PRINTER cover illustration!" Many others felt the same way. Some have told us so and several of these, noting an unfamiliar signature on the cover, have asked about the artist and his work.

Walter Frank Bomar, who created the cover, is an apostle of simplicity. This characteristic is found as a distinguishing mark on everything this capable young artist and designer produces, be it a magazine cover, a travel poster, a direct-mail piece, or a newspaper advertisement.

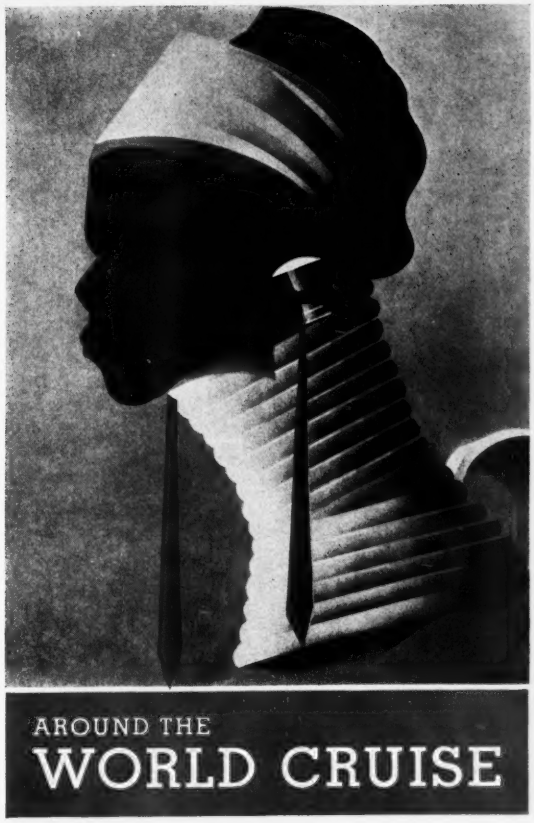
Mr. Bomar has arrived at his conclusions about the imperativeness of simplicity in modern advertising art in a way that is almost startlingly businesslike for an artist. Surely, this is the voice of a new generation in art speaking:

"We have discovered by careful surveys," says Mr. Bomar, "that involved or complicated forms of advertising are not read nor are they as readily identified by as large a buying public as the simple, direct type."

Anyone who has followed the growth and progress of the younger school of American designers will appreciate, in this artist's work, an unusually dramatic color sense and a striking ability to arrive at his objectives by the most efficient and direct routes. Directness and clarity are primary essentials to him, and in everything he does these qualities are evident at first glance.

No cleverness of technical skill or unusual manner of treatment of his material is ever permitted to blunt the sharp clarity of the fundamental message in Mr. Bomar's work. This is achieved by simplicity of mass, color, and detail—and the omission of every single item which has no definite or useful bearing on the story to be told. It is these qualities in Mr. Bomar's work that give it a special significance for the users of advertising art.

"Advertisers have learned," says Mr. Bomar "that the typical reader enjoys looking at a subject, in pictorial form, before reading about it. So, when the illustration is simple, direct, and commanding—it compels the attention of the indifferent. It even gets the *reluctant* to look. It makes him an active coöperator



It is to be expected that Mr. Bomar's effective use of vivid colors would find employment in travel posters; and it has as the above example shows. This poster originally appeared in brilliant blue and blue-black against a strong magenta background. The head dress was bright yellow as were neck rings of the woman, completing a dramatic color scheme









At right, series of advertisements used by the Chicago Tribune on back cover of an advertising journal. These illustrate Mr. Bomar's effective use of symbols to put over his message



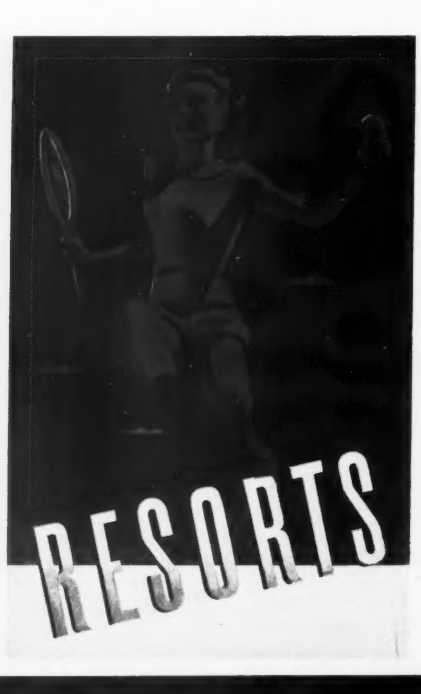
assisting the copy writer—and he reads!" Certainly a logical assumption and it is one that Mr. Bomar follows in his interpretation of what it takes these days to make advertising illustrations that click. It is to be expected that this straight-from-the-shoulder approach would attract the attention of a leading metropolitan newspaper to his work, one that would be quick to recognize the value of his special talents as something it was looking for. And one did that —quickly!

The Chicago *Tribune* has used his talent for more than five years. In his newspaper advertising illustrations his originality makes his work easily recognizable, once a specimen of it



Above poster shows Mr. Bomar's ability to portray simple subjects with expressive use of light and shadow. In contrast, below, note the dynamic motion shown by the figure of the football player and the girl with tennis racket. In originals, the latter were against blue backgrounds. Warm "tropic" orange and red in one opposite









WALTER FRANK BOMAR

has been seen. Many engravers, advertisers, and advertising agencies have seen it and commissioned him to do special assignments for them. Mr. Bomar's sound understanding of the work that must be done by the craftsmen who produce the finished job—engravers, typographers, and others—has made it easy for him to coöperate with them to produce the best final result. He is quick to grasp his clients' needs and is able to translate their ideas into dramatic and effective illustrations . . . illustrations which are, however, always unmistakably stamped with the typical Bomar simplicity and his distinctive handling of color masses.

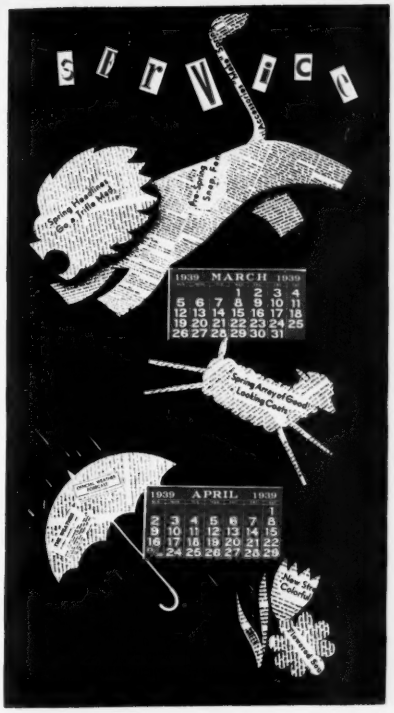
Specimens of Mr. Bomar's work have been exhibited in many American cities from coast to coast. In 1936, he was awarded the Paasche International Grand Prize . . . a coveted honor competed for by advertising illustrators and designers from other countries as well as in the United States.

Mr. Bomar is a native of Ardmore, Oklahoma, which he left in 1929, as an eighteen-year-old art student, to study in Chicago. He attended the Art Institute and the Chicago Academy of Art. He has also taken much individual instruction under private instructors but he attributes a large part of his ability to self-training.

Even when starting with a naturalistic subject, Mr. Bomar always succeeds in giving it a pleasingly modernized treatment which gives his work a character that makes it stand out among that of many of his contemporaries.

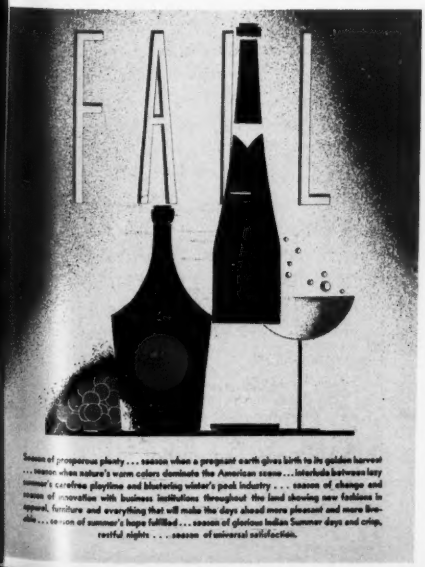
Examination of the specimens, in miniature, of a number of his jobs on this page, and those that precede it, will make it plain that the mark of originality is on his work in each of the branches of illustrative art represented on these pages.

Whether the job is for a package design or a 24-sheet poster, he applies the same principles which have been so effective in the examples reproduced on these pages.





Booklet covers and poster work by Mr. Bomar that further emphasize the simplicity of his technique and his way of applying modern poster art treatment to naturalistic subjects, such as that in the lower right-hand corner, and achieving a typically pleasing Bomar effect. In the reproduction in the lower left-hand corner and the one at the top, right, of this page Mr. Bomar's manner of blending typography and illustration to create a striking effect is well illustrated, also in "Extra" where nothing but newspaper Gothic would do







Banks

THE IDEA FILE

When two printers exchange an idea . . . BOTH HAVE TWO. That's what this section is for. Let's swap money-makers. When you produce a mailing-card, novelty, *anything* that clicks . . . send it to the IDEA FILE!

The wrapper that comes around a newly laundered shirt from most establishments is plain tissue or other unembellished covering material. But not so with the Howard Launderers and Cleaners of Chicago. This laundry makes use of the advertising possibilities of its shirt protector. It is overprinted in blue on the front side, the back and the inside are white. (Good psychology there, having a white surface in contact with the shirt!) Printed against the blue background on the front is a colorful illustration of an artist's palette with its various spots of oil colors—each labeled. One is "soft water," another "neutral soap," a third "modern methods." There are six of these ingredients in all which, as the copy indicates, add up to the finished masterpiece, "Your De Luxe Shirt," as it comes from the Howard establishment.

Over the palette is a banner with the name of the firm and the kinds of services it offers. An inch above the bottom, centered on the width of the 8½ by 11¼-inch envelope is the slogan of the company. On the back is the address of the plant, telephone numbers of branch offices, the company's statement of its quality policy, and the number of the employe who inspected the shirt after laundering—a final reassurance.

There are many chances overlooked for a manufacturing or service organization to use the package or wrapper to advertise additional services; for example, the wrapper the smaller bakeries use is usually plain white in contrast to the colorful waxed wrappers used by the large "bread factories." Here is a market for the enterprising printer with the right equipment, to go out and sell wrappers to local bakers.

Calendar With Pencil

Calendars with a metal loop to hold a pencil are distributed by a Michigan dairy concern. Both the calendar and the pencil carry the company's advertisement. Cannily, the days before the "red letter days" on the calendar—Sundays and holidays—have a note printed in bold face reminding Mrs. Home Manager to use the pencil to mark the extra quantities of whipping cream, milk, and butter needed for the holiday.

"That's insurance for the company," explains an advertising manager who used the idea. "It insures against the housewife forgetting to order the extra quantities needed from us and having to send to the corner grocery store. The note on the calendar furnished by us reminds her to use the pencil we have supplied, and mark our regular ordering card, which is supplied each month to attach to back door sills."

Supplying a "double-utility" calendar of this sort gives you an extra profit on the added item—not to mention the prestige it creates for your service as a supplier of ideas to a business supplying what is a daily essential in every home. During times of business upsets and disturbances of various kinds the steady patronage of a stable business—like dairy products distributing—means the difference between black and red ink in the ledger.



Here is the way the Howard Launderers and Cleaners of Chicago use the shirt cover to carry their colorful selling message

Suggest New Surface

After all, though paper is the medium upon which practically all printing is done, there are other surfaces which will take a type impression. With practically 100 per cent of printing done on paper, the advertiser who goes unorthodox and uses a fabric, a piece of veneer wood, or a thin sheet of metal for an occasional piece or part of an advertising novelty can be sure of one thing—he will get immediate attention for the material that carries the message. We're all curious about the unusual. Once a prospect succumbs to the "stopper" of feeling the material or inspecting it more closely, it's a pretty safe bet that you have him well on his way to reading in full the advertising piece.

A recent example of using a piece of cloth for an announcement is the Condé Nast Publishing Company's "Announcement Extraordinary" for the November issue of its "House and Garden" magazine which featured articles and photos

showing the exteriors and interiors used in the movie "Gone With the Wind." The copy was printed on a 7¼ by 22¼-inch strip of white rayon. Because of the period of the play, the time of the war between the states, the types used were those of the 1860-1870 period, with elaborate borders, typical of those times around the heading and the announcement. In serving the advertiser who is willing to pay more for the unquestionable plus-appeal of a job of this sort, the printer is well repaid for working up an idea that uses the seldom-used surface.

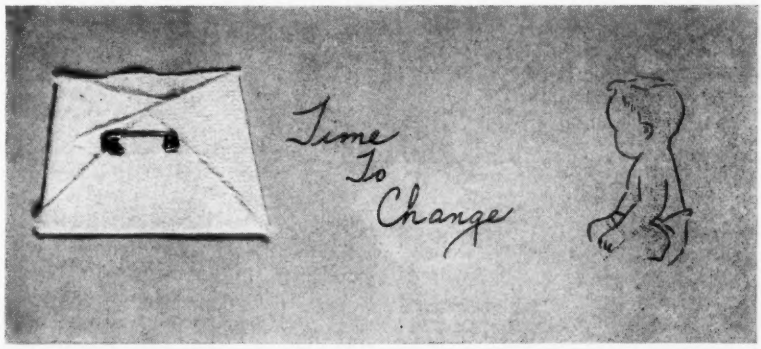
Time to Change!

A neatly folded and lingerie-pin fastened swatch of white fabric and a line illustration of a diapered baby cleverly got over the idea that it was "time to change" to winter oil, anti-freeze radiator fluid, and to do the other things necessary to prepare for winter driving. It was on the fold of a mailing piece sent out by the University Garage, of Evanston, Illinois.

The miniature diaper, with its even more miniature pin was glued on the outside fold (3¾ by 8½ inches) of the letter-size sheet. It was one-half inch from the left edge, a little above center. The sketch of the baby was at the opposite end of the cover fold in the same relative position. Between the essential piece of infant apparel and the drawing of the baby was the catch-line, making an unbeatable combination to get the prospect to open the piece.

Opening the folder, the reader sees the firm name, address, and slogan which are followed by the heading: DON'T WAIT UNTIL FREEZING WEATHER IS HERE. Lead for the copy is: "Let us WINTERIZE your automobile now! Avoid the big RUSH! You gain nothing by waiting . . . if caught in the clutches of a cold snap that may be just around the corner, you stand to lose.

We can, right offhand, think of half a dozen other businesses and services that can put this neat idea to work. Here they are; an electrical goods shop (change to new, modern "better sight" lamps); laundry (change to a new, more economical "family" service); a cleaning and pressing establishment; calling attention to a new season's special service; painters and decorators ("time to change" to fresh, new paper or a coat of paint); plumbing firm (new, modern home laundry or bathroom equipment); and, of course, a service station which would have similar "time to change" services to advertise as has the garage. In your town there are probably special services that can use the idea.



Clever mailing piece with a humorous slant. Cloth and safety pin are the "real McCoy!"

Reciprocity

It's natural to feel pretty good towards a business from which you have just received a check. When attached to the check is a semi-humorous little advertisement, calling attention to the check and mentioning the services the firm offers, or the merchandise it sells—the idea of reciprocity will register.

At the bottom of this page is reproduced the enclosure which the Barton Business Service of Newark, New Jersey, sends with invoices when it is paying by check. You can use this in your own business as this printing firm has done. What's more, the idea can be sold to many service business.

The Barton enclosure measures 4 by 5½ inches in



Another humorous approach! The sender of the check reminds his fellow-businessman that he sells service



A die-cut hat covers Pontiac's 1940 story

the original. It folds conveniently with a check in an ordinary envelope. It's a one-color job.

Under Cover Idea

"Keep this under your hat" is the intriguing copy in reverse on the black band of a realistic hat (die-cut to the pork-pie hat shape of fedoras popular with college youths) that is used for the cover of a Pontiac Motors 1940 models announcement.

Two-ply paper is used for the cover and the outside layer is medium gray, suede finish which, by the finger test, gives the exact feel of a felt hat's surface. That isn't the only realism, either. About an inch and a half from the left side of the hat—the band has half-inch slits, top and bottom, and through these slits is stuck a real feather, dyed green, giving the hat the authentic air of the jaunty Tyrolean style.

The first page of copy, keeping up the secrecy idea implied in the old injunction about keeping things beneath the headgear, starts with the word *Confidentially,* in blue, against a graduated, gray to near-white background. Pages (2¾ by 3½ inches) turn like sheets of a calendar. Turning the first one begins the sales talk for the new 1940 models on the theme "Greater Beauty." Performance and finer appearance follow in their logical order.

While the feathered-and-felted hat cover is die-cut (over-all dimensions 3½ by 5½ inches), the pages stapled inside are regular, rectangle shape. In layout, headings, typography, and "class" illustrations, the inside spreads look like miniatures of advertisements that would be appropriate to *Vogue* or *Harper's Bazaar*.

The last page conveys the thought that the piece is a personal invitation for a preview of the new models. Under the words AT THE REQUEST OF is imprint space.

The gist of the idea is decidedly adaptable in simplified form, if necessary, for other businesses.

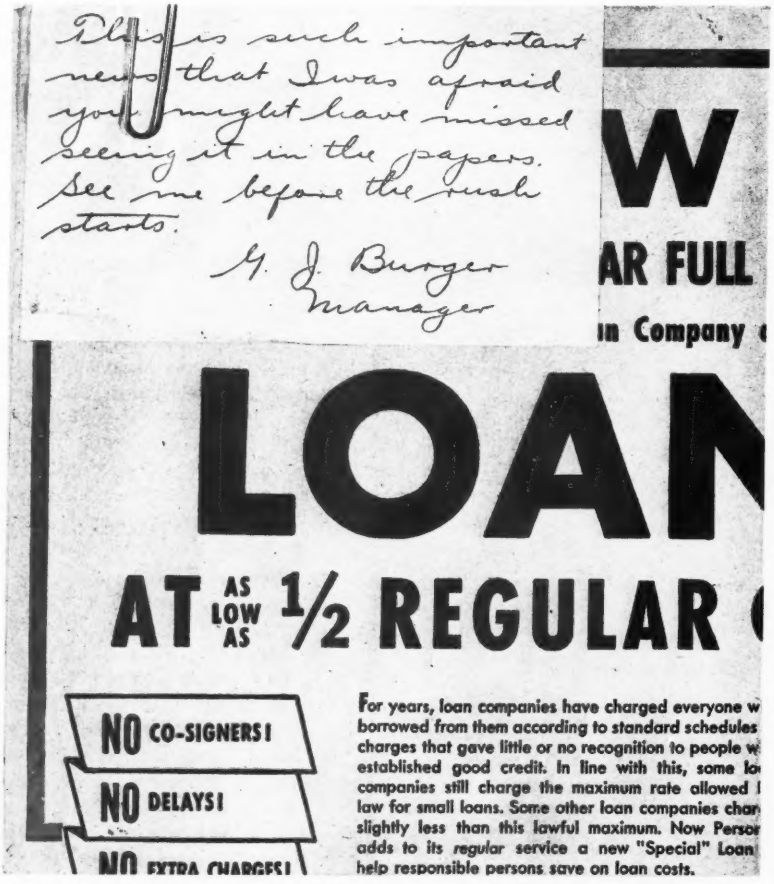
A Memo Attached

A strong newspaper advertisement, turned into a mailing circular, was given a stiff, added dose of effectiveness by clipping a note in facsimile longhand to it when the Personal Finance Company, a Pennsylvania firm, mailed it to clients and prospects recently after a rate change. A zinc was made from the manager's message which read, "This is such important news that I was afraid you might have missed seeing it in the papers. See me before the rush starts." It was signed, "G. J. Burger, Manager."

Printed in purple ink on a light blue stock, 3 by 5 inches, fastened to the upper left corner of the proof of the newspaper advertisement with an ordinary office paper clip the note against the black-and-white proof gave the effect intended—a personally written memo. The eye went to the note like filings to a magnet.

Adaptations of this idea are legion. Many printers can use it for making two printing jobs grow where only one would have been before. For a little extra outlay, the customer gets greatly increased attention-value. It is practically equivalent to an extra color and in many instances more valuable than an extra color. The printer, in turn, has the profit from two jobs instead of one.

Related in principle to this idea of a second printed piece attached to another one is the package enclosure. It is mentioned in this department again, at this time, because the holiday season offers a good chance to sell them.



By attaching a facsimile memo slip printed on blue stock with blue ink, simulating pen and ink writing, the newspaper advertisement shown above made a very effective mail piece

Mounting Menus

Most restaurants have a special luncheon menu which they would like to mount on the regular dinner and short-order menu in some way without defacing the latter. The ordinary paper clip is often used, but this has its obvious disadvantages of slipping off and making an unsightly "foreign element" on the menu.

Carson's Cafe, of Pine Bluffs, Wyoming, uses a simple—but effective, as well as attractive—method for mounting the luncheon menu on the standard, full-size one. It's done with photo corners such as are used to mount snapshots in albums. The printer who passes that idea along to restaurateurs in his town should be in a good spot for the menu card printing orders—and the daily luncheon specials if he hasn't already cornered the restaurant business.

Carson's menu opens to 9 by 12 inches. The evening dinner menu is in a panel, 4¼ by 7¾ inches, centered about three-fourths of an inch above the bottom. In each corner of this panel is stuck one of the photo corners. The lunch menu is thus made to fit snugly over the evening suggestions, by slipping each of its corners into the corresponding photo-mounting corners. Comes time for serving dinner, and the lunch menu is removed in a second, leaving the dinner menu clean and ready to sell food. The sample sent to THE INLAND PRINTER was printed by the Pine Bluffs *Post* and it is an example of the better kind of menu printing.

★ ★

War Time Lineage

What war times and their immediate aftermath did to total advertising lineage of the Curtis publications—*Saturday Evening Post, Ladies' Home Journal* and *Country Gentleman*—from 1913 to 1920 is shown by these figures.

1913—1,978,918 lines 1917—3,282,009 lines
1914—2,068,991 lines 1918—3,502,489 lines
1915—1,975,793 lines 1919—5,453,142 lines
1916—2,613,379 lines 1920—6,428,529 lines

Later came the great shrinkages. For those who have speculated on how advertising might be affected in case another major conflict develops, the figures should be interesting. But it is well to remember that effects are seldom duplicated though history may seem to be duplicating itself.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail

To, Too, and Two

As a matter of fact (referring to your recent note) there are not three too's in the English language. There may be three words pronounced more or less alike, but even in that respect they are not exactly the same, for "to" seems to be shorter than "too," just as "do" is shorter in sound than "food" or the double "o" in "doom." "There are three too's in the English language" is a sentence illustrating carelessness of expression, it seems to me.—*New York.*

This interesting and stimulating letter comes from my birthplace, Brooklyn, so of course I greet it with special warmth. Let's play around with it. The query that prompted my comment was a catch question. It was a whack at our English spelling. "Three to's," "three too's," "three two's"—these are all simple, because each suggests three instances of one thing. But how are you going to get them all into one, on paper? It's easy to say it vocally, because spelling doesn't figure in speech. But the writing is "something else again." Our friend in Brooklyn shifts the ground completely.

Even in the matter of pronunciation, however, the thing isn't as simple as it looks. True, "to" as a sign of the infinitive and as a preposition is somewhat obscured in pronunciation. It has one value when standing alone, and another when hooked up with other words. "I didn't mean to" brings it out more fully than "I didn't mean to do it." As to "too," the double "o" in "doom" is universally sounded long, but the same thing in "food" is pronounced in two different ways. Some make "food" rhyme with "good." And "two" is pronounced differently by ordinary speakers and by baseball umpires: "Stur-rike TUH!"

There isn't much to be made of this situation—nothing, in fact, beyond what the original note did, namely, to present it as one of the "funny" things about language. The simple fact is, there just isn't any way to express in writing the idea that goes across so easily in speech, that there are three different words sounding alike but spelled differently: homonyms. It's a clean case of "So what?"

From the Very Deep South

Please inform me as to the correct punctuation of the following sentences: (1) Wanted a boy to sell milk fourteen years old. (2) She had been told that a maids training project was to be instituted and instituted it was in the face of numerous handicaps. Thank you.—*Alabama.*

Folks think I'm dumb, but it isn't that. I just have faith in mankind, and take things at face value. Stung a million times, I still don't learn. But—well, I'll tell you just how it is with me: I do not think this querist is spoofing. That milk fourteen years old is in the same class with the rich, rare, ripe old sample about the piano for sale by a lady with square legs. Okay: It should be, "Wanted, a boy fourteen years old, to sell milk." As the hero of old days used to say, "Laugh, durn ye, laugh."

The other question looks more like bizniz. It should be "a maids' training project," because it's a training project for maids—*plural.* As to placement of punctuation, I'd say write it this way: "She had been told that a maids' training project was to be instituted; and instituted it was, in the face of numerous handicaps." You see, ladies and gentlemen of the *Proofroom* audience, E. N. T. likes the semicolon. It's a good and useful mark. Of course, if you insist on going faster, no matter what—well, then you can change that semi to a comma, and it will be quite okay with me.

Comma With Quotes

There has been some discussion in our plant recently regarding the position of the comma when used with quotes. It seems to me that I read something on the subject in your department, but I was unable to locate it in our back numbers. My argument is that while it is not always grammatically correct, a comma or period should always be enclosed within the punctuation marks, from a correct typographical point of view. Here it is, in specific terms—should we make it:

The coin was inscribed on the face "1939," on the back "Imperator."—Or should we set it this way: The coin was inscribed on the face "1939", on the back "Imperator". Please rise and shine for us.—*New York.*

With pleasure, I rise and shed light. My friend in New York could not have looked through very many back numbers of the printers' best without finding this subject treated in *Proofroom.* It's one of our old favorites. My ruling is, and always has been, "Period and comma inside—other marks, inside or outside, according to sense." And I have always said, in effect this is where good typing overrules all the textbook dicta. Our friend in New York has expressed it beautifully—even better, it seems to me, than I've done it myself, in this case.

It's the Right Word!

I'm glad you've come out against "accepta-ble" and for "hyphened." I dislike "hyphenate."—*Kansas.*

"Hyphenate" is in Webster. So, by the way, is "hyphenize." But—see how they are defined. Each is given with fine speed and simplicity: *To hyphen.*

"Accepta-ble" violates all the rules. It would be accept-able only in hurried work and narrow measure, as in a not too particular newspaper or catalog. The "-able" should be carried over entire.

Plasterers' Union!

"Whose Union" (October) intrigued us. This is another instance of comma-chasing—upside down. We do not disagree, but—a lawyer-printer once pointed out that it was a union OF plasterers. His contention that the union is of, by, and for plasterers is readily understood; that possessive apostrophe is superfluous.—*California.*

Well, well, well—if it isn't California again. Good old California! We've been missing you. Californians have contributed much to the gaiety of life in this department. Somehow, of late there haven't been many questions from Sunnyland. It's good to have you back in the fold, Cal!

Now, as to "plasterers' union." To me it seems simple nonsense to say the union does not belong to the plasterers. It does; it's theirs. You can argue all over the grammar map about possessives and genitives, and make all kinds of cover-up, sidestep distinctions. You can quibble. You can dodge, evade, and obfuscate the issue. But the cold, hard fact remains that the union does belong to the plasterers, and is therefore fitly to be called "the Plasterers' Union." That lawyer-printer fellow was being clever, not sincere.

A church named in honor of St. John is properly called St. John's church, because it actually is his—not that St. John holds legal title to the property, but that the church "belongs" to him in a very real, though not a legally literal sense. The toughest specimen in this class is Travelers Insurance Company. The corporate title is registered that way: "Travelers," one "l," no apostrophe. Which brings up the further point that everyone is perfectly free to write these words as he pleases; if the plasterers wish to call their union "the Plasterers Union," it's okay, legally, morally, and as a point of style.

But that same old fact still sticks up over the weeds of pretended logic and finespun grammatical flubdub: It IS the union of the plasterers, the union that belongs to them as they belong to it. Let's be broadminded and fair, not picky and fussy and pedantic. For printers, the whole point is this: Have a style and stick to it when points of style are left to you and you are responsible. But when the customer wants a different style, let him have it—only, as printer, doer of clean jobs, you have the right to insist that he have a style and follow it consistently in the work you do for him. That's good sound common sense, and it works, if you have the stuff to insist on your rights as a printer.

Walking Sticks

I believe you say, in "Meet Mr. Hyphen," that the -ing words should be in what you call the two-word form. How about "rolling mill?" Does a mill roll?—*Oklahoma.*

Frankly, good sir, a mill that isn't rolling isn't much of a mill. That's a wisecrack—sure. There's sense in it, however. "Roll" is used in many senses. The lumberman rolls a log. He rolls a cigarette. A football attack bogs down, then it comes to life, and rolls again. The days roll by. If you're lucky, you have a roll in your pocket. You eat rolls with your sausage and coffee for breakfast. Crap shooters roll the bones. At night, when you're tired of sleeping on one side, you roll over. Cold, you roll yourself up in a blanket. The rolling mill rolls metal into sheets; it is a mill for rolling.

The above paragraph is a confused mess of different kinds of rolls and rolling. It is deliberately written that way. Why? Because that shows you the wonders of English words, the amazing variety of uses we have for them, the strength and beauty of our supremely strong and beautiful language. I know a walking stick doesn't walk, a dining room doesn't dine, a looking glass doesn't look, and all that. A walking stick is a stick carried when one is walking. A dining room is a room for dining. A looking glass is a glass for looking into, to see if the warpaint is on right. It's the participal NOUN OF IDENTIFICATION, no participal adjective.

A walking man is a man who is in the act of walking. A dining man is one who is having dinner. Those are participal adjectives, and of course there is no thought of using a hyphen with them. But in such words as "rolling mill" the -ing words are straight nouns. The fact that someone might not know that is no reason to sneak a timid hyphen into the combination. I do not like reckless driving on the highways of language; neither do I like slowpoke, traffic-jamming work at the wheel. We are free men and women; let's use our freedom, and use it right. (No, I did not say "rightly." I rightly said "use it right.") Those are my sentiments!

What's a Barbarism?

What do you think of "inasmuch?" So that you may know where you stand, let me say I think it is a barbarism.—*Maryland.*

It would be easy to dash off three or four pages of copy on this question—but a waste of time and energy. Cutting corners, let me ask our Maryland friend how he or she writes some other forms of similar construction: as separate words, with hyphens, or as solids. For instance: how ever, how-ever, however; more over, more-over, moreover; never the less, never-the-less, nevertheless. (Play fair with me, and don't invent fancy sentences in which the words are used differently from the way you know I mean them to be taken. It would be easy, and tricky, but utterly unproductive and obfuscatory.) I write *however, moreover, nevertheless,* and *inasmuch;* also, *moreover, furthermore, notwithstanding,* and so on. I write *all together* when using the words with true syntactic construction; but *altogether* when the new shade of meaning comes into play. If *inasmuch* is a barbarism, so are these other words.

Pedantic Colloquialism

Would you write it "three-four miles?"—*Oregon.*

What have we here: a transplanted New Englander? I take this to be the plain folks' handy way of saying "three or four" without taking the trouble to say it. Probably the way it came about is more creditable than that, however. Perhaps it isn't laziness but a commendable caution about commitment. One starts to say "Oh, three miles." Then he quickly edits himself, protectively, and says "Oh, three, four miles." Or should it be "three-four miles," with hyphen, or "three—four miles," with a dash? Too many people fail to see how punctuation reflects a writer's mental processes, and thus contributes to the making of real "character" in print.

When you start fussing over the style in which you are to write these expressions, you verge upon pedantry. The whole thing is utterly colloquial. Personally, I don't care for the hyphen in these expressions. We write "three-four time;" yes. But there's a shade of difference in the two constructions. I just happen (again, personally, and not at all as a highmighty authority) to like the

"feel" of the dash; but my solemn judgment is that the comma just about represents what is going on in the mind of the speaker or writer. And the comma is, you know, in the best regulated grammar families, quite commonly used to indicate omission of a word. When we say "tall, strong, and handsome" we really mean "tall and strong and handsome."

Incidentally, that's one reason why I, personally, don't care for the comma before "and" at the conclusion of a series. It's extra baggage. It doesn't do anything, except in special instances—which should not, in my (not at all humble) judgment, be permitted to rule practice in all cases. I prefer to write "tall, strong and handsome." Yes, sir—as a concession to the will of an apparent majority, and in keeping with the good old I. P.'s own style, I have for some time been writing it (in the department) with the final comma. But it is *not* my personal preference.

So, returning to our muttons, I say: Probably the all-round best way to write expressions like the one given in the query is with the comma: I walked five, six miles; it cost three, four dollars; I'll be there in three, four minutes. But I have a sneaking notion that a referendum of *Proofroom's* family would favor the hyphen. (Maybe three-four to one.) The polls are now open!

★ ★

210 Letterheads

We counted 210 letterheads in Robert A. Williams' new specimen book of hand-set letterheads, every one designed by Mr. Williams and printed at The Printing House of Robert Williams, Evansville, Indiana. The number of the samples is impressive enough, especially in view of the fact that all designs are comparatively recent. Even more impressive is the consistent high-quality level the specimen book maintains from cover to cover. There are businesses as diverse as the Silver Birch Lodge (a resort), Scripps-Howard Newspaper of Evansville, and the American Pulley Works, of Omaha, Nebraska—yet the "atmosphere" of each of the letterheads is in keeping with the nature of the business. And that goes for the run of the book.

Cover of the book is red fiber board in a simulated leather grain, and the binding is black plastic.

New Timken Vocational School Has Print Shop

Modern shop equipment is used; text books supplement the work which the students do in plant • By C. A. LYLE

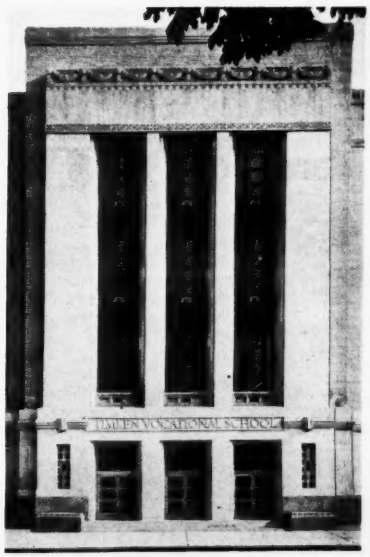
• WHAT IS UNQUESTIONABLY one of the finest vocational high schools in the country opened its doors to 1,375 selected students Monday, September 18, 1939. The school is an outright gift to Canton's educational system by The Timken Foundation, of Canton, Ohio. H. H. Timken, of the Timken Roller Bearing Company, is president of the foundation.

What the gift of an institution costing a million and a quarter dollars for vocational training means to the Canton educational system, which serves a city of diversified industries, can scarcely be exaggerated. Mr. Timken, as one of America's industrial leaders, has long sensed the need for a new type of education for young Americans. He believes in vocational training and has given generously that the youth of the community might have it.

Jesse H. Mason, Canton's superintendent of education, and his assistants visited many noted vocational schools before the Timken School was built and capitalized on the information thus gained to combine the best ideas into the school's vocational program.

The bids were opened July 31, 1938, and the general contract amounted to $628,348. Other contracts totaled $331,826.25. Another $289,815.75 went for equipment.

The building contains sixty-eight rooms, including fifteen regular class rooms, four science rooms, five mechanical drawing rooms, and eleven rooms for special subjects, such as cosmetology, typing, sewing, and similar subjects. There are ten shops besides the large printing shop, four miscellaneous rooms (including a visual education room), a library, study hall, music room, an auditorium seating 1,100, a gymnasium, two gymnasium offices, two faculty rooms, rest rooms, a custodian's office, music practice rooms, a laundry, retail salesroom, and offices.



Entrance to Timken Vocational School. Note the restrained use of modern architecture

A featured part of the class setup is the design of the shop classrooms. Each is finished in rough brick to look like a shop. The building is of ultra-modern construction, with stair-wall windows of glass brick, indirect lighting throughout, radiators built into the walls, stoker-fired boilers, and the latest fireproof construction in every detail.

Machines, exclusive of all other equipment in the shops, cost as follows: printing, $26,462; elementary machines, $25,000; advanced electric, $21,202; welding, $8,000; auto mechanics, $6,000; auto maintenance, $8,000; pattern shop, $6,500; sheet metal, $5,000; and building trades, $2,000.

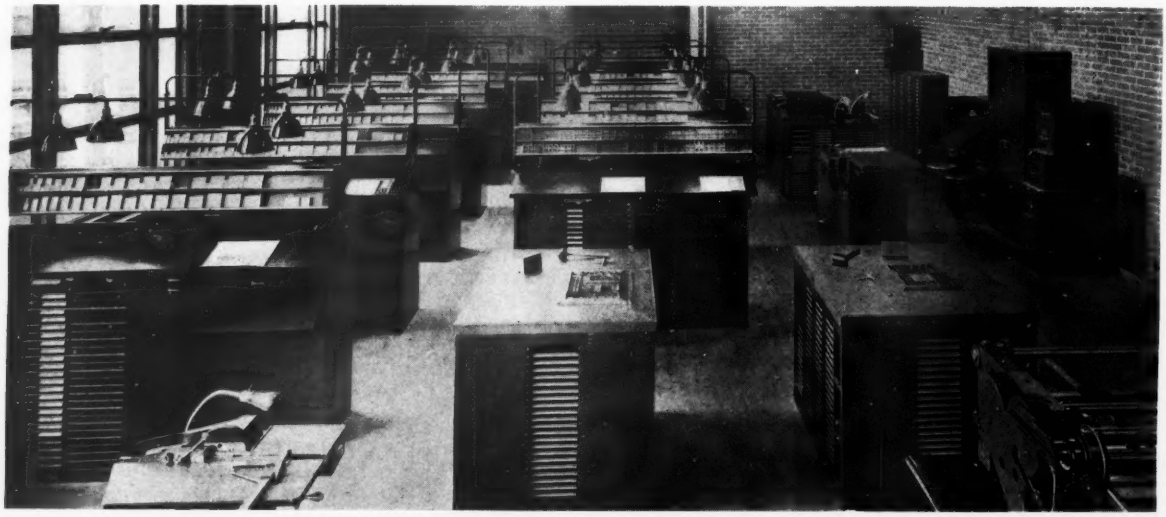
Text books will play an important but, nevertheless, a secondary part in the school lives of students at Timken Vocational High School, for text books have been supplemented by $188,000 worth of machinery in the shops alone. Essential related studies will be important, though. Principles of mechanics, diagrams, charts, related mathematics, drawing, science, and also studies of the social effect of machine upon society all will have a part in the curriculum. When the student gets his hands on a machine, he will have the background to apply the principles.

Three-fourths of the first floor, and one side of the second, third, and

fourth floors have been equipped for shop activities. Into the various courses offered, the shop is woven as an essential part of the program.

Nine-year students spend two periods a day in the general shop and will spend two periods a day in the shop of his choice and will also take three academic subjects. This will bring him to the eleventh year with six academic credits and two credits for shop work.

In the eleventh year, American history is required, also trade mathematics, and related English. The student chooses his elective from automobile shop, drafting (mechanical), electric shop, machine shop, pattern



Composing-room section of the Timken School printing department. The cases are lighted by 300-watt bulbs to supplement natural lighting



Presses and auxiliary equipment of the school's printing department. Note the way in which layout has been planned for work efficiency

in academic study. In the general shop, the student will engage in work with wood, electricity, and sheet metal. The purpose of the work, in the ninth year, is to find the interests of the student and where his ability lies. After he has completed the general shop course, he will be allowed to select his shop course for the tenth year. In the tenth year, he

In the tenth year an advanced English course is required. The student must elect one credit in algebra, plane geometry, or shop mathematics; one in shop and drawing; electric shop and mechanical drawing; machine shop and mechanical drawing; printing and surface design; sheet metal and sheet metal drawing. as part of the required work.

shop, print shop, sheet metal with air conditioning, and welding shop. All operating fifteen hours weekly.

In the twelfth year, the required subjects are civics and social studies, trade information, trade drawing, and trade science, with the continuation of the shop selected during the eleventh year with the school's help. If he has shown a proficiency in his

shop, the student then will be permitted to enter the strictly vocational work. He will spend three hours a day for two years in the shop of his choice. During these two years, the eleventh and twelfth, the students will take the equivalent of three and a half units in related and two units of academic subjects. At the end of the twelfth year, the student will have eight academic credits and six shop credits, and three and a half related units. These qualify him for the vocational four-year high school diploma from the school.

The Timken Vocational High School print shop is probably the most complete one of its kind anywhere. The quality of its equipment is far superior to that of most printing school shops of even larger cities.

No money has been spared in equipping the shop with the highest grade machinery, type faces, *etcetera,* necessary to insure the printing student the best opportunity of securing a sound knowledge and providing a thorough apprenticeship training. Special care has been given to the selection of equipment. It does not reach into the fields of printing where it cannot assure the Timken student of practicability. Hence, one will note that machine composition and the offset technique have purposely been omitted from the Timken program because it is felt that these fields should be left for more advanced training. On the other hand, purchases of modern type faces on the basis of their usability and their likelihood to stay popular, have been made. Machinery has been installed that will equip the student with knowledge that he can use when he graduates.

Platen, automatic, and cylinder press operation is in the program. Furthermore, the student studies and operates such power machines as the miterer, saw trimmer, folder, wire stitcher, drill, and power cutter. He learns virkotyping and stereotyping. With reference to stereotyping, it might be said that this platemaking process has been inserted into the program not with the idea of teaching it as a trade, but, rather, to facilitate the work in the shop, allowing type to be used continuously. Contrary to the general opinion, the Canton School Board and the school authorities believe in practical as well as theoretical work as a necessity for trade education. However they do not overstep their own field of production work. Work is done only for the school system.

Visitors are impressed with the print shop's excellent illumination. Care has been taken to give the greatest amount of light where it is most needed. Conserving the students' sight was a primary objective. Six full-size windows on the north side of the room provide ample daylight. All machines, as well as the eleven Adman composing cabinets, are individually lighted. This, in addition to the twelve 300-candle power lights from the ceiling, provides sufficient artificial lighting.

Equipment is so arranged that the work is routed from its starting point at one end of the room to the completion at the other end without backtracking

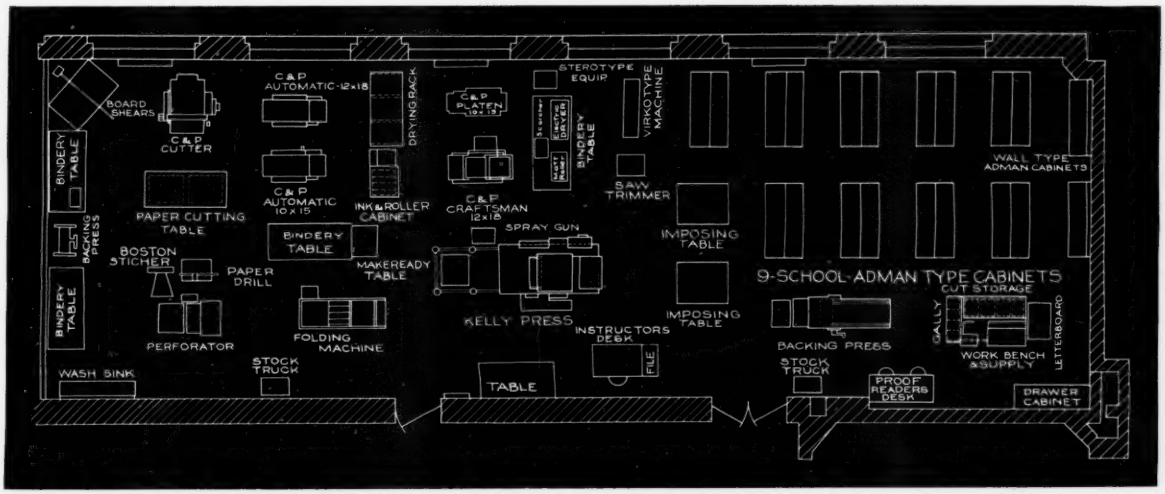
Every type cabinet is carefully lettered and every type face carries its own particular colored label. This has been found quite a great help in the training of printing students. Each sophomore student has his own stick, galley, line gage, and a 10-point Caslon 540 type case. The juniors and seniors have 8-, 10-, and 12-point Caslon 540 cases of their own, in addition to work with.

Text books for classroom study give the student ample opportunity to go ahead on his own initiative. There are reference books for advanced study in the shop. The beginning of a printing library is available in the general school library.

There are few school print shops in which text books have been provided so liberally for classroom work. The International Typographical Union's course is used as a basis for junior and senior instruction, and there are advanced texts in both composition and presswork. The sophomore classes have standard texts in both elementary composition and presswork.

The state requirements are met through regular correlated classes in science, printers' mathematics, surface design (art in printing), and printers' English.

Not more than thirteen students in printing will be graduated in any one year. It is not expected that this number will secure employment in the city of Canton. However, it is



Floor plan the Timken Vocational School's printing department. Here the "straight-line" production method in use is clearly demonstrated

hoped by the local school officials that employing printers of other cities will take advantage of the opportunity to employ these trained student-apprentices. Furthermore, it is expected that an apprenticeship indenture system will be worked out in the near future.

One recalls—as he sees the inner workings of this imposing Timken Vocational High School, growing day by day and meeting the realization of its founders and leaders—the words of Henry Ford:

"America knows but one direction, and that is—onward! Time will bring changes but not in the main course. The openings and opportunities for men and women who can do things, who know their jobs, are becoming more numerous. Our schools should bear this in mind and prepare their students for life. Every school should have students learn by doing."

The president of the Timken Foundation, of Canton, Ohio, is seeing that vision a reality in the Timken Vocational High School.

Like many another leader in American industry, the founder of the Timken Company has seen the tragedies of youths turned out of high schools and grade schools prepared only to continue getting more education—yet unable to do so because of family financial difficulties. Schools like the Timken Vocational School answer that problem.

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What Price News-Print

At the outbreak of hostilities in Europe, importers of wood pulp were quoted in the daily press as believing that the increased ocean freight rates and insurance would raise the cost of bringing pulp to the United States by about $6.00 a ton. But it was felt in some quarters that it would be some time after the fighting began before it would be possible to get a clear picture of the market situation.

On this subject, John L. Meyer, of the Inland Press Association, Chicago, Illinois, in a letter to *Advertising Age* wrote,

"It is quite true that the International Paper Company has announced the continuance of its $50 basis price throughout the first quarter of 1940," and he went on to call attention to the fact that news-print prices were only one of the cost factors confronting the newspapers which are affected by the disruptions of war.

Yankees' Talk Is Free and Easy

By EDWARD N. TEALL

• American speech is crisp. It crackles. That sounds like a description of well cooked bacon. Very well! Let's carry the pungent comparison a bit further, and say that, like that same w. c. b., representative Yankee speech both whets and satisfies the appetite. Then, following this same line, it has to be noted that neither the bacon nor the speech is complete by itself. For perfection of effectiveness they depend, necessarily and inescapably, upon the cook and the speaker or writer. A good cook can do more with an undergrade rasher than a poor cook can do with the finest product of the porker, and a person possessed of sound word-sense will produce better results with plain words than someone else might with a fancy vocabulary. The language is what we make of it.

This, in connection with an article in *Time* (August 7, 1939), entitled "U. S. English." The writer contrasts classroom English with "spoken American," getting his start from two new books. One of these is by four lady high-school teachers; the other, by Prof. Porter G. Perrin of Colgate University. *Time's* writer did a bit of exaggerating, in order to make his case. He recognized no good in the school-teachers' work, and no defects or flaws in the professor's. He wasn't writing a critical notice of either, so that's all right. As I haven't seen either book, I can contribute no critical observations. What's to be done here is merely to pick up some ideas about that question which everlastingly interests writers and printers, and especially editors and proofreaders, as to what "good English" really is.

Time describes classroom English as "a kind of dead language, derived chiefly from British literary traditions." But students on the loose, it says, outside the classroom, lapse naturally "into their native American, which has a vocabulary as broad as the country." My own classroom days are long past, but I'm telling you folks that some of the fine old gentleman-scholars who taught at Princeton in my time spoke a beautiful language! The idea for which I'm fumbling seems to be that there is need and plenty of room for two kinds of speech, and it's foolish to exalt one and deprecate the other in general terms. The speech that fits into one situation is out of place in another.

The high-school teachers play around with the various possible ways of saying that Mother isn't feeling well: "Mother is ill and has retired" is the dignified American way of saying what in "sack-suit English" would be "Mother is sick and has gone to bed," or, in free-and-easy talk, "Mother is on the blink and has hit the hay." It seems to me it must be a good thirty years since I heard "on the blink." The teachers' admonition against use of slang would be more impressive if their knowledge of slang were more up to date.

Professor Perrin does know his slang. He presents, through a single example, a lightning-vivid illustration of correct drawing of lines: "park." It's okay to say "I parked my car"; slang to say "I parked my hat on the table." That does it, neatly and with finality.

The professor is free-spirited. He okays "enthuse." And why not? Addison never used it (I suppose); but possibly that was only because he never thought of it. It is, indeed, a colloquial word, result of a reverse process of creation. As I get it, we started, in English, with the noun "enthusiasm." But that noun comes from Greek "enthousiasmos"—and that noun came from the verb "enthousiazein." And I myself can't see any real reason why even the purists should object to "enthuse." Webster recognizes it, with the mild stigma "colloq." as meaning, "To make, or become, enthusiastic." The point of interest is that professors of English are beginning to wake up to the fact that language did not stop growing when Addison stopped writing.

The Colgate professor makes a foray into the field of pronunciation, too. He tells us we don't have to say "re *search*," that we can say "*re* search" (as most Americans do), without need of apologizing to the pedants. It's quite Yankee to stress the first syllable in such words. For one who can remember to say, daintily, "a *dult*," there are hundreds of thousands who say "*ad* ult." It may

be sad but it's true, more of us say "*De* troit" than say "De *troit.*" When Professor Perrin tells us we may say "ex *quiz* it" instead of "*ex* qui zit," and say it without sense of sinfulness, he does hosts of us a favor.

The dictionaries are lagging far behind the true state of American speech. Radio announcers, trying so hard to be right, set us an example which I, for one, am not ready to follow. I get a big kick out of hearing them, so smugly and self-consciously, suppressing their off-time "sec re *ta* ry," and giving us a British "*sec* re try." Last evening I heard a distinguished speaker say "*mer* cen ries" for good old "mer ce *na* ries." Understand, I don't care for "sec re *t-a-r-e* y," or "mer ce *n-a - r-e* y," with long and affectionate lingering on the naturally accented syllable; but I do not like the clipped British pronunciation, either.

If you think the prof is too free-spirited, on the strength of the cited commitments, consider this one: "*Hors d'oeuvre* is a useful word and not difficult to say, but it looks conspicuously un-English. If menu makers would spell it *orderve,* we could all be happy with it."

It's good to have these matters discussed. American logomachy has it all over the European style of settling differences and disputes with a wallow in blood and mud. It's a grand and glorious thing to have these spirited discussions of language going on. They fill the air with detonations as stirring as and much less painful than those of gunpowder. They keep us alive and awake. They attest the life and vigor of our speech. They present both sides, conservative and progressive—and leave settlement, in true democratic manner, to the people whose final word is law.

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Letterpress Campaign

An advertising campaign to emphasize the superiority of letterpress printing over competing methods of printing was a plan proposed and adopted at the concluding session of the International Typographical Union convention in Fort Worth, Texas, on August 26.

The advertising campaign would be national in scope thus bringing the story of letterpress advantages directly to buyers of printing in every locality. This drive should offer chances for local tie-ins.

Proof of IP Mailing Pieces' Punch Read Below What the Printers Say



• Proof of value in the printer's promotion pieces THE INLAND PRINTER creates for your use is in the *results* they produce. Above, you see some of the specimens made from the copy, layouts, and electros of past series. Following, are the comments of printers who have used and profited from these pieces. Read what they say. Then look at the new promotion piece for this month on the next pages. You can use this in your town as others have used them—but better write soon as reservations are going fast.

Rendering Splendid Service

We are very happy to see you start the printer's mailing piece again in THE INLAND PRINTER. The copy in the October issue is exceptionally good and we would like to use it. We think this is a splendid service you are rendering and are very glad to see it started again.—*Gospel Trumpet Company, Anderson, Indiana.*

Congratulates Creators

We congratulate the creators of this piece and will be looking forward and wanting to use other materials along this line. The folder seems to have the very lesson we want to teach printing buyers.—*S. H. Linder, Terrell-Brayton Printing Company, Lake Charles, Louisiana.*

Valuable Aid

We have used these pieces consistently since you first started them and have found them a very valuable aid in cultivating our business. We think you are rendering an invaluable aid to printers by this service.—*Bynum Printing Company, Raleigh, North Carolina.*

TELL IT WELL
TELL IT WELL



And Tell It Often!
And Tell It Often!

(COVER)

A WASHOUT AT 45 . . .
GOING STRONG AT 50



● Sounds like the title for the success story of a man who found his niche when middle-aged, eh? Well, it could happen. But the 45 is 45 cents—the original price at which Pete Bosworth tried to market a time- and money-saving envelope flap moistener he invented. He made personal calls from office to office . . . and barely earned his beans.

An advertising and merchandising ace spotted the item . . . showed Pete how to give it more glamour with color, adding the nickel to take care of the additional cost, and making the selling price 50 cents . . . then he showed him how to ADVERTISE it with direct-mail inserts, and other printed pieces, through a stationery supply house. Instead of a few calls a day, he told his story to about 5,000 prospects monthly. After a year, he was getting enough from his gadget to make it, and other like devices, with machines instead of by hand.



Persistent advertising—provided it is consistently *good*—sells anything that has merit and is priced right.

What laggard merchandise have you that needs the push of that kind of advertising . . . the only kind that works? Our consultation service is free . . . just phone MAIN 5000. *Do it now!*

MERCHANT'S SERVICE PRESS

250 MARKET STREET, TOLEDO, OHIO

Many printers have wanted a mailing piece whose "theme song" would be the necessity of consistent, steady advertising. Here it is—ready to use!

(PAGE 4)

Telling Early and Often is Selling!



Please don't stop us, even if you have heard this one before. We got to get it off our chests! It's the one about the old country preacher who was explaining the sticking power of his sermons.

Said the venerable, grizzled veteran of the pulpit, "I tell 'em what I am goin' to tell 'em. Then I tell 'em. Then I tell 'em what I TOLD 'em!" Yes, it's been said often. But it is as sound as the gospel the reverend preached and it always will be.

What a swell slogan can be made of that to paste in every advertiser's hat. Tell them—once; tell them again, and then again.

Vary your selling story, of course! Slant the copy differently. Use different pictures. Change the layout style. Persistency . . . retelling the story of your products or services need never be at the price of monotony.

Should you ever feel stymied for novelty or variety, hard put to it for a new twist to put in your monthly, semi-monthly, or other regularly scheduled mailing piece, circular, or whatever it may be, put the "bee" on us. That's what our service department is for. Our boys love it when they get a chance to new dress up an old story!

CONSISTENT, PLEASANTLY PERSISTENT REPETITION

is the foundation of every advertising success story. Such a one is that retold on the next page

Available to any printer, provided it has not already been reserved in his town. Electros for cover, inside pages, and back cover $3.25. Check with order please!

IP BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry collected from various sources and presented here for your edification and pleasure ★

Text-Book Printing Growth

● Eighty years ago a pupil in the Chicago public schools studied scarcely more than a dozen text books throughout his elementary school career. Today, according to Don C. Rogers, director of Bureau of Research, Chicago Board of Education, the typical Chicago public school pupil in the eight grammar grades actually studies a minimum of 120 different text books, to say nothing of the seatwork material, tests, maps, library books, encyclopedias, dictionaries, and periodicals. In the first grade alone, fourteen readers are prescribed. A total of five million text books are required for pupils in all grades.

Advertising Cost of Foods

● Despite reformers who are trying to discredit advertising and remove it from America's economic life, recent statistics show that only one cent out of every dollar in the price of food stuffs sold is spent for advertising. This is regarded as a small amount to spend in order to know about the grades of quality and have the free choice of brands.

The Advertising Federation of America declares: "Advertising is a bulwark of democracy, offering consumers a free choice of a wide range of merchandise for their own selection, and a defense against monopoly or regimentation. It fosters a healthy competition between makers and distributers of meritorious goods."

Printer-Mayor Prefers Shop

● Buffalo, N. Y.—Mayor Thomas L. Holling is ready to go back into the printing business. "I'll be tickled to death when I'm through with the job of being mayor," he told a Democratic political rally here. "Then I can go back to my work." Mayor Holling is head of The Holling Press, one of Buffalo's largest printing houses.

Dictionary Devotion

● J. E. Mansion, of London, England, has not seen a moving picture nor dined out for twenty years. He has been too much devoted to editing a new French dictionary. Every afternoon, with seven assistants, and every evening at home, he worked on the dictionary, now published at a cost of $300,000. It contains 150,000 separate entries and five million words, making a special point of including all of the new words and expressions, many of them technical. In editing the book, information was sorted on 300,000 cards. Since the work closed, 30,000 additional cards have already been filled with information for the next revision, for "the tragedy of dictionary-making," says Mr. Mansion, "is that it is impossible to keep the book abreast of the times."

Leaf Prints Admired

● An artistically minded printer of Cincinnati, Ohio, hit upon the idea of making prints direct from original leaves. Applying printers' ink by means of a soft roller to the veiny under-surface of leaves, using tweezers to lay them carefully between sheets of paper, and then running the paper between the rubber rollers of an ordinary laundry wringer, he obtains a perfect impression of the stems, veins, and margins. Many have admired the prints on exhibition at the Cincinnati Public Library and declare them "beautiful as the finest etchings."

Printer Not Liable for Tax as Stated Earlier

● Printers are not liable for the collection or remittance of amusement taxes on tickets they print as an item in "Brevities" for October stated. The regulation covering this matter of tickets reads as follows: "Article 30. Printing of tickets—Notice to be given: Where tickets or cards of admission to any place, for admission to which a charge of 41 cents or more is made, are printed, manufactured, or sold by any person, it should be the duty of that person to give prompt notice to the collector of internal revenue of the district in which is located the place to which admission is to be charged. Such notice shall state (1) the name and address of the person to whom the tickets are furnished, and (2) the number of tickets furnished, and shall be accompanied by proofs of sample copies of the tickets themselves. If the tickets are serially numbered, the notice must also contain a statement as to such serial numbers."

Preferred Papers' Advertising

● According to a survey made by the journalism students of Syracuse University, under the supervision of Prof. Frank B. Hutchinson, 90 per cent of the readers of newspapers prefer one with advertising to one without it. On the other hand, 97 per cent of radio listeners prefer radio programs without advertising. Furthermore, 90 per cent of those surveyed claimed they were rendered more service by newspaper advertising than by radio and were influenced most by newspapers in buying. They did not resent advertising in newspapers, but only 5 per cent said radio advertising was not offensive. Only housewives were interviewed.

Advantages of Five-day Week

● The new British Ambassador to the United States, Lord Lothian, recently was the principal speaker at the celebration of the twenty-first anniversary of the establishment of the five-day week in the plant of the *Newspaper World*, London. In the course of his address, he pointed to the obvious advantages, to both proprietor and employe, of the shorter week. "In the workers, one noticed far better health and vigor, and less over-tiredness. Free days were applied intelligently to recreation instead of merely rest—studying, drawing, hiking, and outdoor sports. To the employers, the advantages seen were less absenteeism, more regular attendance, greater punctuality, more readiness and quickness in starting Monday morning. It meant more and better work, avoided waste in lighting and heating and running the machinery," he stated in his address at the celebration banquet.

Power of a Great Editor

● It is generally conceded that the world acclaims the Manchester *Guardian* one of the outstanding newspapers of all times, though it is published in one of the smaller provincial cities of England. The paper was made great by its editor, Charles Prestwich Scott, during the fifty-seven years he was connected with it. His influence was not measured "by circulation but by his appeal to all the best minds of all parties of his time throughout the world, by the weight of his authority, by his ability to make righteousness readable, and by the standards of journalism he set up for newspaper men everywhere."

Specimen Review

BY J. L. FRAZIER

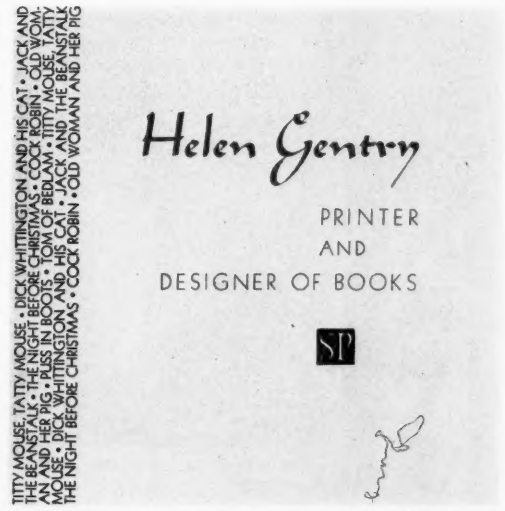
Items submitted must be sent flat, not rolled or folded, and marked "For Criticism." Replies cannot be made by mail.

BERGHOFF DETROIT, of Detroit, Michigan.—Your office forms and advertising pieces are not only excellent in craftsmanship in all respects, but have characteristics in common in all items—like the facial similarities of different members of one family—and there is such individuality that the first look of discerning recipients must surely provoke the thought "Berghoff." To attempt to criticize constructively would be to bring up fine points of spacing, and these would appear debatable certainly.

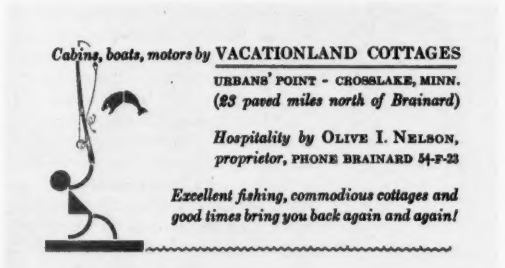
CASLON PRINTING COMPANY, of Seattle, Washington.—"Not the Wind, but the Use Made of It" is a striking blotter. It is featured by a cut of a sailboat, striking inside an open square panel off the horizontal in the green tint which bleeds off the blotter except at bottom. There a black band, with type in reverse (stock), carries the line "Call Alder 1000 'one grand' number to remember." Heading across top strikes over open panel and green tint over which other type matter is printed in black ink at right of illustration. It is one of those layout ideas which although simply achieved is highly effective in the finished product.

FROM KYODO PRINTING COMPANY, of Tokyo, Japan, comes a beautiful and exceptionally well executed brochure issued to demonstrate that firm's ability in different branches of the graphic arts. The cover features an illustration of the plant in colors, seemingly about as large and certainly as handsome an edifice as the great R. R. Donnelley and Sons plant in Chicago. The architecture, however, is of a later style—more streamlined and geometrical. It is interesting to note front and back covers are on the highly finished side of what appears like engravers' proofing paper with the inside rather rough and somewhat toned. Its color matches the dull-coated stock of the inside pages on which there are numerous halftones, along with related text, printed in black only. The entire production matches in craftsmanship the product of the better American plants.

REISS PRINTING COMPANY, of New York City.—Your work invariably appeals to me, having glamour to an extent which is scarcely witnessed in work of small size where the runs are short, as most of those you do are, undoubtedly. I particularly like the layout of your letterhead in which the word "Reiss" appears in reverse white letters against a blue solid panel. It is very impressive, also unusual, and quite colorful. As a matter of fact, I have no suggestions to make for improvement, although it seems that the red printing on the blue is not as clear-cut and legible as it might be, although it is perfectly readable. There seems to be an undertone in the red here which is not altogether pleasing. In view of the excellence of the job otherwise, however, you are to be complimented on it, being, as already indicated, exceptionally good.



Booklet cover announcing titles of books printed by Helen Gentry. Margin copy and monogram black, rest brown. Size 5¼ by 5¼



J. John Hogan, printer of Leavenworth, Kansas, did this unusual resort card. Cut, top rule, and bottom line green, rest in black

FISHER BOOKBINDING COMPANY, of New York City.—Your folder, "A Move We're Proud Of," with its cut-out chessman and section of the board folding over the cover, is a unique and attention-getting way of announcing your moving to new quarters. The vertical shape, also, adds to the interest. The reader, turning down the flap with the chess pieces and turning up the section with title, sees the whole story in practically a glance on a strip 5 by 17¾ inches. He gets a sales talk besides. At the top is a picture of the 228 East 45th Street building with a purple arrow pointing to a black "6" opposite the floor where the plant is now located. Above the illustration, in black against a purple panel, is the slogan, "Everything You Can Ask of a Binder." The next section, in a poem of eight four-line verses, tells about the why and wherefore of the move. Finally, at the bottom is the complete list of binding services offered and the telephone number. The second color—royal purple—is effectively combined with black.

JOHNSTON PRINTING AND ADVERTISING COMPANY, of Dallas, Texas.—"Security," colorful book for Texas Employers' Insurance Association, is powerful, so powerful, indeed, we wonder if some less pronounced display would not be advisable on most inside pages—certainly not on the striking and interesting cover. The text type matter is all but drowned out by cuts, large lettering, or type and color. Just a thought, you know, for the mechanics and craftsmanship of printing are top-notch grade. A cover or a single advertisement or circular can stand—may even require—such a wallop, but page after page of over-emphatic accents seems to warrant a pause for consideration. After all, the copy does do the job and copy is borne by type; so should type be the weaker or weakest element? Bolder type, for matter in small type throughout, would not only eliminate effect of too great



Cover of house-organ published by the Von Hoffman Press of St. Louis, Missouri. Background color bright orange; title words, buckle on hat, and feathers in gold; hat, pipe, and date blue It rates tops among the Thanksgiving house-organs of this year

subordination, but it would develop more uniformity and more pleasing tonal effect. The point of consistency also arises. With a small area covered by "heavy" cuts, type may be lighter of tone than if large areas are occupied by dark-toned illustrations.

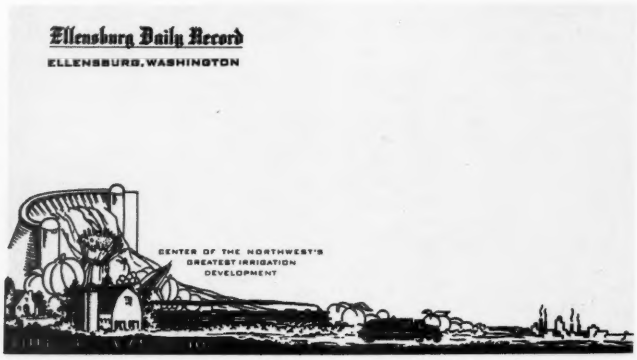
OBSERVER PRINTING HOUSE, of Charlotte, North Carolina.—Layout and typography on the new promotion folder of the Nautilus Hotel, of Miami Beach, have a striking and interesting appearance. Obviously, the pictures printed in several colors from a single one-color halftone by your "Observergraph" method are not what they'd be if four-color process plates were used, particularly in the matter of rendering detail. However, the customer, like many others, undoubtedly wanted color and felt that cost of process work was more than he cared to lay out. The method employed results in a certain character of tone in the colors. It is more like offset than letterpress, and more like collotype than offset, but it is, in reality, a tone quality of its own. In a rack of resort folders in hotels and elsewhere there is an advantage in this. In any event, the method has definite advantages where a customer wants color pictures but cannot, or feels he cannot, afford the cost of two- or four-color process plates. The alert printer should look upon the method you call "Observergraph" as an ace in the hole, using it as the artist makes use of an extra dab of color on his palette.

STRIKING DOUBLE FOLDERS, letter-size, with "pockets" at the bottom of page 3, issued by the Howard Paper Company, are not only excellent and effective promotion of the company's grades and colors, but the front designs, as well as letterheads and office form carried in the "pockets," provide any alert printer with ideas he can sell. They are titled "Direct," "A Proven Business Prescription," "Reflecting Prestige," and "Gear Up Your Mimeographs for High-Speed Production," and content, in each instance, has been developed to demonstrate the particular point. Of outstanding interest is the die-cutting of illustration outlines at tops of the "pockets" on the outside, which makes them decidedly striking. "A Proven Business Prescription" folder pictures the working facilities of an apothecary in the outlines of the measuring glass on which, cut to required form, strips of different colors of ledger stock are applied simulating effect of as many liquids unmixed one atop the other. Exceptionally fine letterheads are contained in the pockets, here at bottoms of pages 2 and 3 of "Reflecting Prestige." Readers who did not receive these folders or, rather, portfolios should secure copies, if they're still available, and study them for ideas.

JOHN A. COWAN, of Bridgeton, New Jersey.—Menus for the Cumberland Hotel are mighty sweet. Typography, reflecting fine taste in selection of faces, and handling of characterful illustrations make for attractiveness. Colored stocks of quality contribute punch. We don't recall having ever seen any "typographical" menu covers which we'd consider superior. Letterheads are striking and original; best one in our opinion is "On-the-Moors Sporting Dogs," although one for Radio Station WSNJ presses it hard for first honors. Lines are too nearly equal size on the one for the Planters Oyster Company, also too crowded. The effect becomes worse, through the extra bold sans-serif types in all caps being employed. If the two lines in smaller type were in still smaller type, a great improvement would be evident. Where all lines of a form are near the same size the effect is monotonous. Variety is not only the "spice of life," remember, but of good typography, too. Layout is highly interesting and effective as it is on the letterhead of the Industrial Commission where the three major lines are too closely spaced, especially with one markedly letter-spaced,



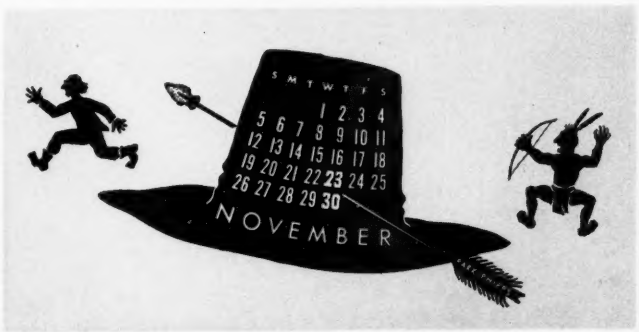
Brown and orange are colors of Minneapolis Graphic Arts book, (5½ by 8½ inches). A part of the Centennial Exhibit publicity



Envelope (3½ by 6½) Dam and town name, lower left, yellow, rest olive

consequently space between words is extremely wide. Certainly word spacing in each of the lines should be equal. It should be close, like the first line, not three times as wide as it should be which is the case in the third. You use colors effectively.

FROM DR. JOHN HENRY NASH, America's premier book printer, the editor has received two handsome volumes. They were produced at Eugene, Oregon, where the great craftsman, in his seeming new Utopia, has time on the side, as it were, to accept and execute occasional book orders in his characteristic style. His inspirations are the works of the early Italian masters, Jenson and Manutius, with a touch of Ratdolt in some lines of certain title pages in Caxton Text, the earliest form of Old English (true Gothic) that is available from today's foundries. With Jenson the outstanding influence in the work of Dr. Nash, it is obvious the type he would use for practically all his great books would be the lighter of the two Cloister Old Style letters. The original Cloister Old Style was too heavy of line, especially on antique papers. In following Jenson's books, it was forgotten, apparently, that they were printed "on" with forms heavily inked and dampened. The soft, spongy paper permitted the ink to spread.

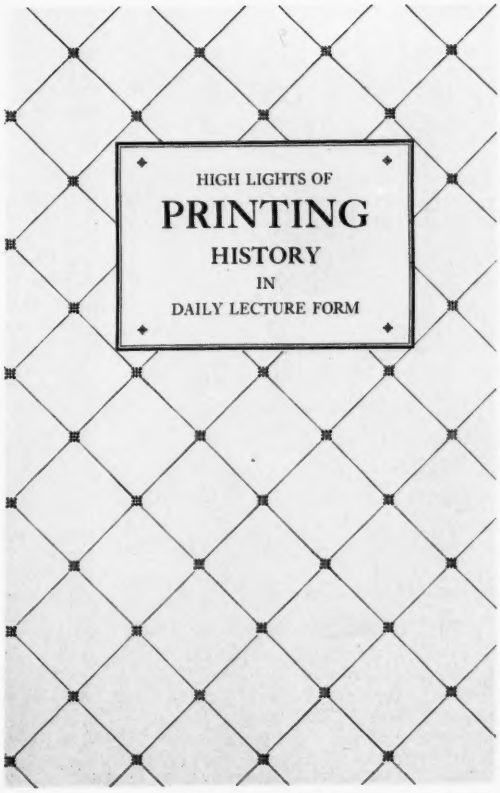


Park Phipps has put humor into this 3 by 6 blotter illustration. Hat and sprinting figure black, Indian and arrow brown. "Post-Blotter" patented by George Domke

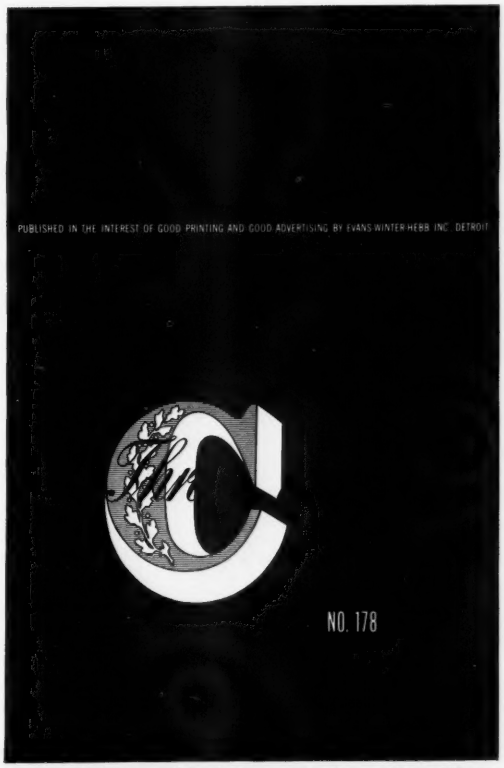
The lighter version, favored by Dr. Nash, corrects the original design and on his preferred rather rough-toned paper it creates an effect at once beautiful and preeminently readable. In most works, too, an ideal size, 16-point, is employed. Add perfect word and line spacing, presswork acceptable to Dr. Nash, and, finally, characterful, beautiful bindings—then you have works which represent the quintessence of perfection in the bookmaking craft.

ST. PETERSBURG PRINTING COMPANY, of St. Petersburg, Florida.—Congratulations are highly deserved for the remarkably impressive presentation of specimens of your work. They're in a letter-file folder of green cover paper with a striking design on the side in deep green and gold, copy on the tab, long fold, across the top is "Printing." St. Petersburg Printing Company, St. Petersburg, Florida" in type as large as space would accommodate. In the folder are a dozen specimens of high-grade work from simple cards and resort folders to the year book of Florida Military Academy—a remarkably attractive case-bound volume featured by end leaves completely printed by halftone and showing a bird's-eye view of the campus. Dull-coated paper used for text presented a problem of presswork but, with practically all halftones well printed, it seems evident those few which are "muddy" are old or shallow plates or inferior original photos. So often are otherwise finely printed works of this kind a reflection on the printer due to inferior plates and, particularly, inferior pictures, which are generally amateur snapshots, as to suggest the printer and engraver insist upon being present when pictures are selected. It is not surprising that you won highest Award of Merit for excellence in poster printing at the latest convention of the Southern Master Printers' Federation, presumably on the one titled "Head*start* to Health," produced to encourage more to eat grapefruit. No concern in America, we're sure, could do a better job printing an item of the kind.

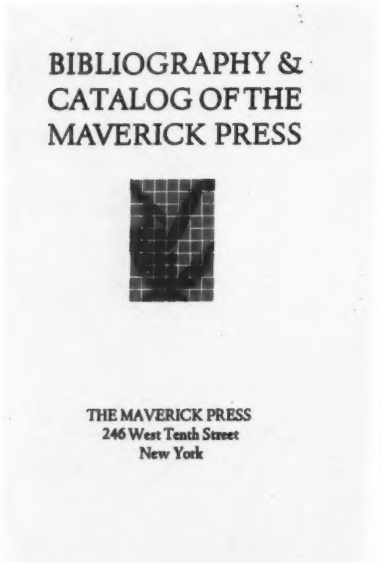
DIAMANT TYPOGRAPHIC SERVICE, of New York City, has turned out an unusual type book. Many have issued booklets showing one line in small size of all styles of type offered customers. Few have issued books with showings of only large sizes like Diamant's "48-Point and Up." Such books would be of great service to artists and designers who lay out typography, as they would permit tracing. The Diamant book doesn't confine itself to a single line of each size and style shown, but gives two in capitals and the others in lower



Cover of 76-page, 5½ by 8½ inch text book on history of printing prepared at Government Printing Office for its apprentices Background color is a light blue and the cover stock is cream



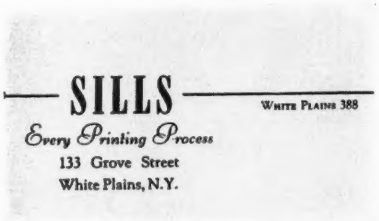
Cover "The Three Circles," house magazine of Evans-Winter-Hebb, Detroit. Background light brown, script and month black



Cover of 16-page, 3¾ by 5¾-inch book list from Maverick Press. Decorative panel black on red

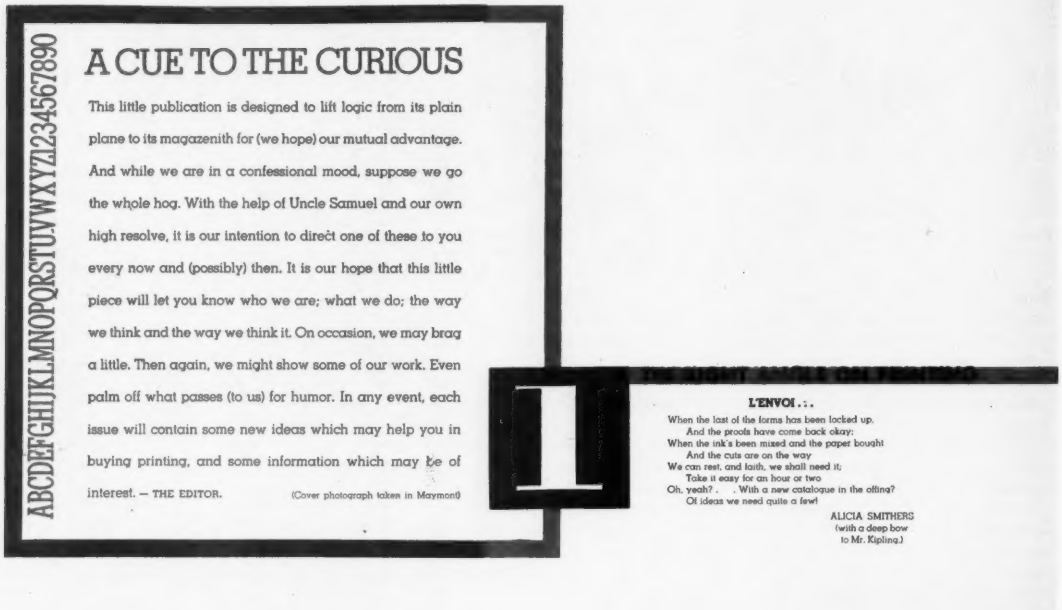
case. A suggestion for greater service is to show the complete alphabets. It would mean a greater number of pages, true enough, but we confidently believe it would give whoever issues such a book the inside track on a lot of business. The cover affords an interesting layout idea. Diagonally across the page, 12-point rules are alternately printed in light blue and pink. If stock were colored, one printing of the rules would suffice. An exception in the width of the bands is one in the blue, 36-points wide from lower left to upper right-hand corner. Over this band the line "Typography Since 1916" is printed in black, as is type matter in the triangle above it and to the left as well as that below and to the right of the thick color band. The scheme is one of many which alert typographers can utilize for suggesting artwork. The heavy weight covers are an advantage and the effect of the book, with plastic binding matching the light blue bands on front and back, is not only one suggesting service but also quality.

MEETING ANNOUNCEMENTS of clubs of Printing House Craftsmen—that is those of most clubs—rank high in all respects, in idea, layout, typography, and press-work. It is highly essential that they should for obvious reasons. Looking back over the year, it seems the Seattle club has maintained first place in this vast company. York, Pennsylvania, it would seem, is right on the heels of the western group. Featuring the Seattle publicity is the regular monthly announcement, a broadside consistently 10 by 17½ inches, entitled "Craftsmen's Layout." The large amount of copy in it was no handicap, or seeming hazard, and no excuse to say "no one expects style on a thing of the kind." Copy is so well organized and display is so intelligently thought out, sensibly sized, and arranged that the illusion of less than the actual amount of copy is created. That's craftsmanship! Types are anything but nondescript, display being usually set in one of the most stylish sans-serif forms, Monotype Twentieth Century with an occasional line in the smart and characterful Swing letter, which fits like the paper on the wall. To break the monotony of too long a run of broadsides, similarly displayed old-fashioned types are used now and then for important lines. These, in contrast with printing in general (most of which is similar typographically) secure, doubtless, added attention by contrast and provoke increased interest. We regret sincerely that the size of these items makes reproduction which would do justice to the originals quite doubtful, so none is shown on these pages. Smaller pieces supplement the regular broadside in drumming up interest in the meetings.



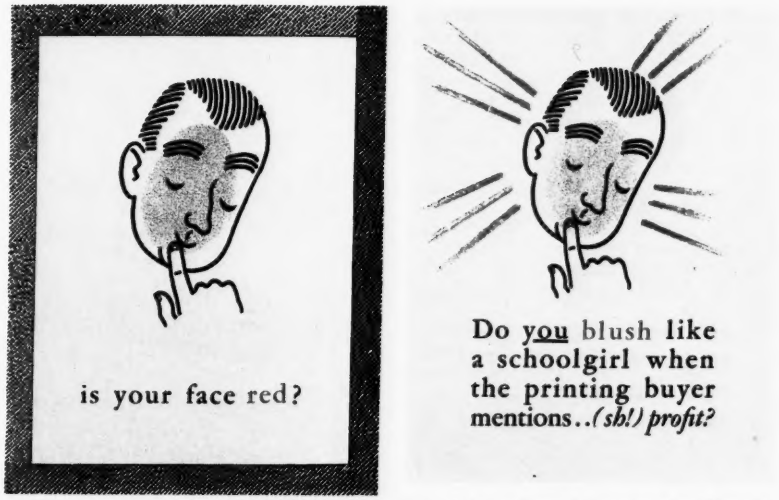
Card (2 by 3½ inches) of Sills, printer, White Plains, New York. Note good display of the name

SCAMMON PRINTING COMPANY, of San Francisco, California.—The menu booklet for the Field dinner is commendably executed. Of interesting layout, the cover, we feel, would be improved if the three main lines were spaced out six or twelve



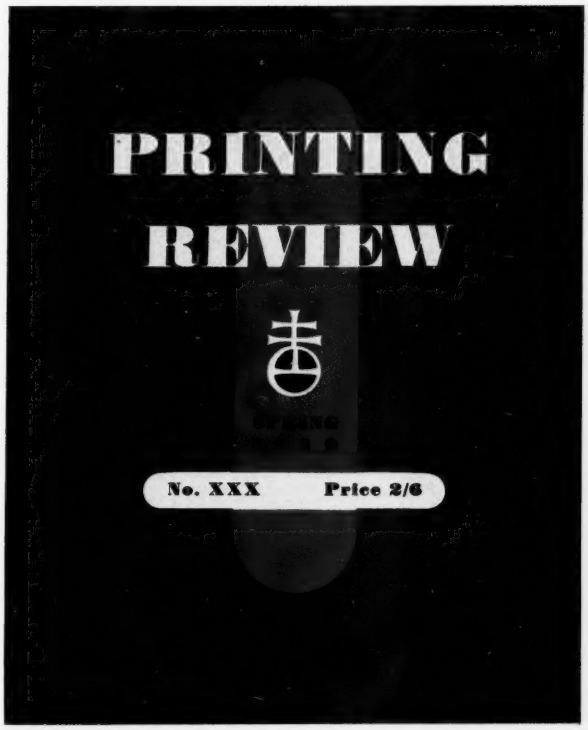
Inside front cover and first page spread in "The Right Angle," done by Whittet & Shepperson, Richmond, Virginia, for the Richmond Printers Association. Alphabet, cyphers, and headline, right, and border left side of "box" and across left page with title of the poem in orange. Rest of copy, black

points. With so much open space in the page, these lines crowd one another too closely. Spacing is regarded with an eye to proportion. In short, in a crowded page the spacing would be all right and it might even, in a decidedly crowded design, appear too wide. A further improvement would result if the heavier of the two rules across near the bottom of the page were three- or four-point. The twelve-point rule is the page's strongest accent. Rarely, indeed, may ornament be stronger than type and a good result achieved. The page with William Austin Field's portrait (collotype on rough stock) is decidedly interesting. It is printed at an angle, leaning to left. It is edged with three-point rules, in brown, except at bottom where a six-point rule appears not only along the bottom edge, but to sides of page, and bleeds off. Below and to the left somewhat, text appears in brown printed from sans-serif caps. If type were centered below the halftone, the right ends of lines would be too close to the right-hand edge of the page. Necessity ruled type should be to left of cut, but the effect is more interesting because the action is retained while optically, and on the average, the weights are about centered. Of remarkable interest is the menu on the center spread. It is the top half of a requisition form of the Railway Express Agency and is printed at an angle, leaning to left and bleeding off at bottom. Where the form is usually filled out, items of the meal appear.



Cover and inside front cover of booklet issued by Miehle Printing Press & Manufacturing Company

PLOW & WATTERS, LIMITED, Montreal, Canada.—Thank you for sending the two booklets, "Velvasuede" and "The Unbudgeable Budget" which give us an opportunity for an early preview of what is, so far as we know, the first time important advertising booklets have been published with the text and, except for one halftone and a cover plate, all the outline and the filled-in colors done by the silk-screen process. The two books represent an outstanding achievement in ingenious combination of these two processes, with an added touch of air brush here and there to further enhance the beauty and brilliance of the work. Worthy of heartiest commendation also is the splendid job of layout done on the double spreads and single pages. One that is notably striking and especially representative of the unusual effects that combining letterpress with silk-screen make possible (at a saving, we presume, over the cost of two-color letterpress work) is the center spread in the "Unbudgeable Budget" booklet. Here the silk-screen colors (blue and magenta) start on the white of the page and bleed into the large halftone illustration of a steam shovel at work. The effect is startlingly that of colored translucent labels having been pasted over the photograph—where the grays and blacks of the picture show faintly through the silk-screen work. We are interested in seeing more work of this type in the future, giving, as it does, such unusual



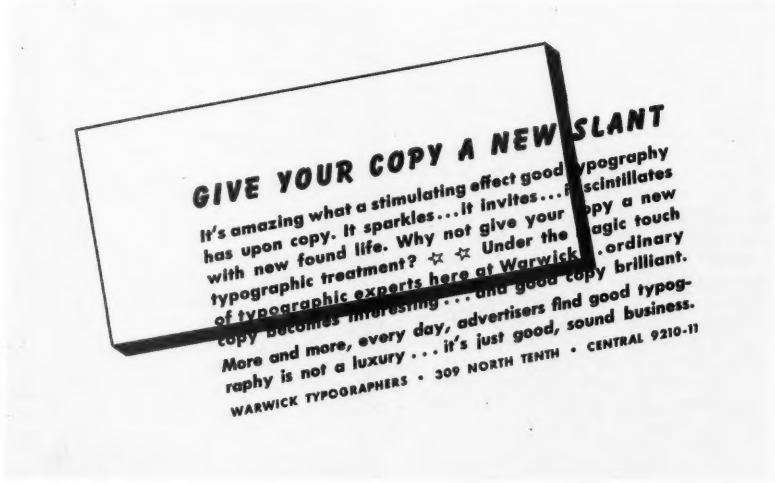


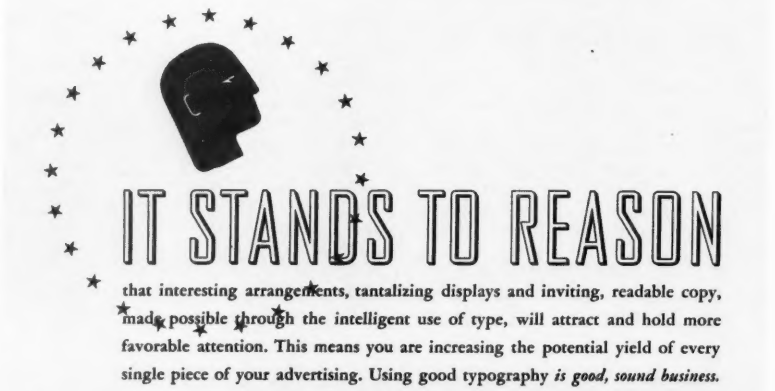
Left: Cover of famed English quarterly of printing. Background: dark blue; vertical panel, blue-green; title, symbol, and number panel reverse white of stock (9½ by 12). Right: Cover Canadian Printer and Publisher. Note striking cartoon illustrating the power of printed words. Border is bright green

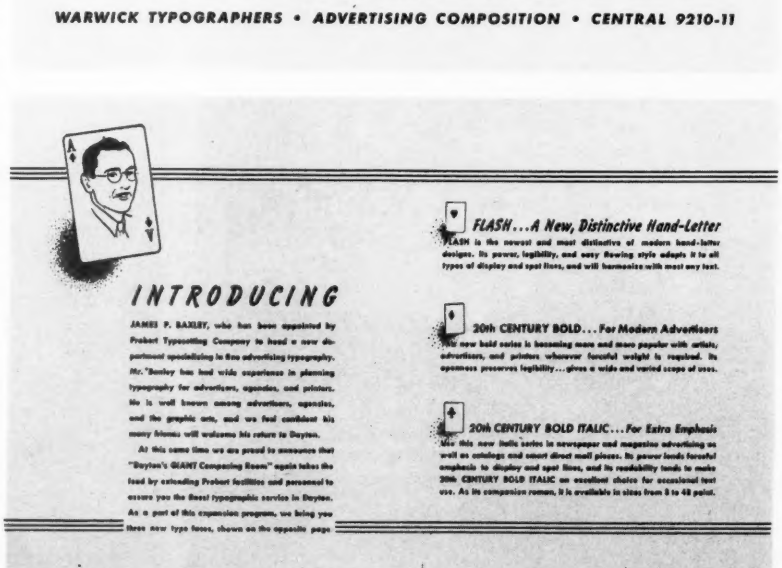
opportunities for matching the actual colors of the merchandise illustrated, strong brilliant "poster" colors, savings on plate costs, and, above all, a chance to achieve new and novel effects. It would be interesting to know the comparative costs of "The Unbudgeable Budget," with its twelve 6 by 9-inch pages and ten colored illustrations (one in four colors and black), and the same job done in the "orthodox" manner—all letterpress with separate color plates.

STUDENT ASSOCIATION, UNIVERSITY OF ALBERTA, of Edmonton, Alberta.—Your nineteenth issue of the annual "Evergreen & Gold—1939" is a publication of which you may well feel very proud. Aside from the general excellence of the illustrations, printing, and binding—the plan of contrasting scenes of Edmonton in 1884 and 1885—with views taken at the same locations in 1939, gives this edition of the annual an historical interest beyond that of the typical college annual. Simulating the work of bygone days in illustrative technique gives an interesting atmosphere to the pages. Congratulations to the student staff and to their advisers at the Housez Engraving Plant and the Douglas Printing Company, Limited.

The Rockbridge County News, of Lexington, Virginia.—Cover and makeup of "The Turn-Out," monthly magazine of Virginia Military Institute, compare with that of better house magazines, very interesting—and the contents page is remarkably fine. Faults to be found with it typographically are of slight import and are mentioned only because in your work there's manifested a desire for perfection. "Virginia Military Institute," in small type beneath the title line across the top of the June cover, is too close to the title. Where a head spreads across two pages, as on pages 8 and 9, the lines of each page which make one across, should extend into the inner margin so that spacing between the last word on the left page and the first on the right page will show no greater space than is between all the other words. Indeed, the effect is not of a single line, as it should be, with the space of two margins between the first three and the second three words. We don't like a succession of spaced periods or stars at the end of a line, like after "Yours in the Bonds," although the point could be made that these tie the head and text closer together. Finally, folio lines, in our opinion, should be at the bottom of a page rather than across the top where there is conflict with heads. The decided improvement made in recent years in the platen press is demonstrated by your printing this magazine, page size 7¾ by 10¾ inches, on one of that type at 1,800 impressions an hour—two pages, of course, at an impression. Presswork is clean and even and halftones well printed. In fact, our only suggestion on this part of the work is that a bit more ink might have been carried. Fortunately, the body type is not a hairline face but one of the recent achievements of typesetting machine makers. It provides letters of maximum open characteristics and correct weight.







Top—5 by 9 self-mailer. Box outline blue, headline light brown, text dark brown. Middle—stars light blue, head light brown, copy black. Both are 5 by 8 inches. Bottom—inside spread, Probert Company folder from Indianapolis, Indiana. Red card outlines, heading, and the name, rest brown (7 by 9)

The Pressroom

BY EUGENE ST. JOHN

Questions relating to pressroom problems are solicited and will be answered by mail if a self-addressed and stamped envelope is enclosed.

Aluminum Ink Mottling

Please examine the enclosed sheet of silver and let us know if anything could have been done to avoid the mottle. When you hold the sheet up to the light, or over the light of a registering-in table, the mottle is terrible.

The large splotches visible in the look-through are marks caused by overlays, not graduated sufficiently and not buried deep enough in the packing for this thickness of overlay paper. The finer mottle is a duplication of the mottle-like surface of the label paper, caused by mixing too much varnish and not enough powder to make the ink. This coated-one-side label paper is encountered in three finishes, soft, medium, and hard. The hard finish of your sample requires aluminum ink in the heavier of the two bodies or viscosities of varnish supplied with the aluminum powder. Your ink would be better suited to this hard finish if mixed with the heavier varnish, but with more powder and not so much varnish. Send a sample of this hard-finish paper to the inkmaker and let him mix an ink to suit the finish. The ink on sample containing too much of a soft varnish has insufficient opacity to hide the mottle in the finish of the paper. Unless unavoidable, such hard-finish label paper should be discarded for the soft or medium finish which gives less trouble. This is true of all coated papers. Hard, tinny finish is undesirable for obvious reasons.

Safer Type Cleaner

We are wondering what preparation large printers use in place of gasoline for type cleaning. Because gasoline is quite explosive, one of our clients has asked for a good substitute that is less inflammable.

There are a number of proprietary type washes that will answer. You can also use carbon tetrachloride or trichlorethylene. Both of them are non-combustible, non-inflammable, and non-explosive—so much so that they are used as fire extinguishers. Their cleaning power is evident from their wide use in the dry cleaning industry. Such explosive fluids as benzol, naphtha, and gasoline, mixed with a percentage of carbon "tet" or "tri" lower the cost of the latter while fire hazard is reduced or removed.

Future for One-Man Shop?

I expect to have my own plant again, even though it be a small one. Do you honestly believe there is still a future for the one-man quality shop that is particular? Or is that a thing of the horse-and-buggy age? Also, to what extent is it usually advisable to conduct a specialty business? This is the case here during fall months with imprinting of Christmas cards. The volume then makes things good—but only until Christmas.

There is always a place for the quality shop. You will find them weathering the storms in every center. In every city and town there are people who want the best—not the cheapest. To round out your Christmas card business, you might add a really good line of book plates. People proud of their libraries, many of whose ancestors had coats-of-arms (here you can make heraldry serve you), will pay a good price for a good book plate. There are business concerns looking for a really good duplication of the typewriter for direct mail. The only perfect imitation is obtained with a moving web (ribbon) attachment on the platen press, which should prove a true money-maker for you. A good line of mourning, wedding, and other announcement stationery always appeals to the well-to-do and you are located in a city where many of the artists are always in the money. Indeed, there is a future for the small quality shop as well as the large one.

Cause of Workups

We are having quite a bit of trouble on our cylinder and job cylinder presses from workups on all kinds of forms. We use machine-cast slugs, hand-set matter, and cuts mounted on wood base. Workups happen frequently and we have tried every way and means to prevent it, with little or no result.

Workups are the result of faulty justification. Where precautions are taken, workups are very rare. Faulty justification is caused by units of the form not rectangular horizontally and vertically, and chases out of true or badly sprung in lockup. This causes the form to arc instead of resting uniformly flat on the bed of the press. Or a piece of furniture may be too full in length or width, causing a bind. Machine-cast slugs may be longer on the top edge than the bottom and in column formation are an inverted pyramid when viewed from the top or bottom of the column. Again, slugs may be thicker at the top than the bottom so that the individual slug, when viewed from its ends, is an inverted pyramid. Also, some slugs are higher on one end than the other. Any one of these three faults in slugs leads to workups. The corrective is to have the machine adjusted. Wood blocks may swell in the presence of excessive humidity or, in very dry air, may shrink and warp. This may occur off the press or on it, during makeready, or during the run. Frequently wood blocks are received which are not rectangular horizontally and vertically. If units of the form are not rectangular, shimming of some sort must make them so and, in the case of wood blocks, shimming results are not permanent. Even a well justified form may work up, if a badly sprung chase encloses it—or if excessive squeeze of quoins or clamps causes it to arc. It is better to take pains early than to resort to makeshift

shimming and this finding gave birth to the present vogue of the pre-makeready department. Still in reserve is air conditioning to hold variations in wood blocks at the minimum. All photo-gelatin plants and many of the large offset and letterpress plants are already air-conditioned. The alternative is to use mounts other than wood which are not affected by atmospheric changes.

Delayed Overprinting

Can you supply us the necessary information, from experience, regarding the printing of a cover such as the proof enclosed? The reverse plate will be printed at this time, but the black printing to go over it will be put on about eight months from now. Question: Will the black ink dry and adhere properly to the reverse plate ink after that length of time has elapsed? Stock to be used is the same as that on which the proof is pulled.

While it is entirely practicable, surprinting will be easier if you will consult your inkmaker as to a suitable first-down ink and cover black to be used over it later.

Avoiding Offset

As foreman of a medium-sized printing plant, I was called into the office the other day to look at a four-page folder, 8½ by 11 inches, and was asked if we could print it on our 11 by 17 automatic platen press without offset or slip-sheeting, to which I replied, "No." I'd like to have your opinion. The form is set in page form and solid with ten-point composing machine slugs. We have our slugs set in a newspaper plant, which uses metal that isn't right because it is always scraped off the bottom of the slugs by the compositor. The face of metal is full of holes and a strip sixteen picas wide and forty long is usually two to four points wider on one end. We have "hot air" heating but the heat doesn't help much until noon when the sun comes out strong. After that the tin roof and the heat make it very hot. This also affects rollers. We have an electric heater on the press to help prevent offset but so far without success. I think the "drop" of sheet on this press makes a lot of trouble with offset because the sheet does not drop flat. The paper is a high-gloss coated.

You are correct if high-gloss ink is to be used, for you then would need a spray. But if this is a job of printing on regular enamel-coated paper with a glossy finish, you may print the job under reasonably favorable conditions. The temperature should be at least seventy, the paper and press warm. Platen press halftone ink is required. You may make a box into which the sheets will deliver flat or you may have delivery into a shallow rack. Wet sheets must not be jogged or rubbed together in lifting off. The important point is that the printed sheet does not move and is not moved horizontally after it drops on the pile until ink has set.

Simple Suggestions Help Get Better Press Results

• If the following simple suggestions are observed by stock cutters and press feeders, more satisfactory results will be obtained:

Every sheet of paper and cardboard has a "finished" side, or one side that is "better looking" than the other, with the possible exception of enameled or coated stocks. This is particularly true of antique and colored papers, which usually show a pronounced difference.

The stock cutter should guard against reversing the two sides when converting to small sizes. The "finished" side should always be on top when cutting and feeding into the press.

In the case of a booklet, the "finished" side should be run on the outside page.

Watermarked papers should always be run so that the mark in the paper is seen (looking through the paper) just as you see the words you are now reading—never backwards nor upside down. Paper is the same clear through the ream, so all that is necessary is to start it right into the press.

Every paper or board has a grain running either the short or the long way of the sheet. If this is watched, according to the nature of the job on hand, a very decided difference is noted in the finished piece by having the grain in the proper direction.

When scoring covers or heavy stocks, the score or crease is better with the grain, and should always be on the side that is to be folded out.—H. J. Ulrich, Denver, Colorado.

Sheet-end Wrinkles

Here are samples of a job causing trouble. You will notice a wrinkle near the rear end of the sheet. The folder is being run on a cylinder press. We tried new flat sheets and had a hole drilled and tunneled out under the plate to let the air escape. We changed the guides and twisted the plates. We tried pasted card strips on drawsheet to raise the edges of sheet. The press brush was set tighter, but still the wrinkle remained.

This was a "rush" job and we got rid of the wrinkle but with added cost by running it on an over-size sheet with two inches margin on all sides. This eliminated the trouble.

The most common cause of this trouble is a plate mounted on wood which is not level. Under this condition, the packing on the cylinder is uneven to compensate. Consequently, the sheet is not hugging the cylinder snugly and the result is a wrinkle as the sheet is ironed out between the cylinder and the form. Until the plate is made level all ordinary correctives fail. With a level plate, overlaying may be kept at the minimum to secure a smooth packing. The brush and bands should be set a little tighter in the center than toward the ends of the cylinder.

Why the Picking?

You have given me much needed help in the past and I'm taking the liberty of enclosing samples of a recent job. "A" and "B" show prints at the start with halftone ink which the inkmaker said was the right ink. Note how it picked and mottled when reduced. It shows worst on "C," "D," and "E." I tried stripping the sheet the long and short way but it made no difference. We finally ran it as "F." Of course, it is far from looking as it should. I should like your opinion on where the trouble lies. We will have this job again soon and I would like to know what is wrong and the remedy.

If you try to print a solid plate with a highlight halftone in its center with uniform squeeze, the highlight part will print but the solid will lack squeeze and the ink will pick. After the ordinary overlaying, cut the highlight center from a print on heavy coated paper or thin card and make a cut-out of the remainder of the print by beveling its edges outward about two points. Paste the cut-out in register in the packing and it will supply the squeeze that was lacking on the solid and prevent picking of the halftone ink run straight. If anything, this is too soft an ink for this cardboard. The next heavier or stiffer grade of this ink will cover and look better with no suggestion of mottle. A cut like this, mostly solid and of oblong shape or form, will be better inked if the longer dimension is parallel to the roller with less tendency to "ghost." You state that you had a vibrator on the two saddled upper rollers and had to remove the bottom roller because of ghosting. You will find it helpful to fit the bottom roller with tripping trucks for solid plates. Tack is required to level out the ink to overcome ghosts, tack in the rollers and tack in the ink, so don't use dead rollers and too soft an ink. In a pinch, if you can't get rollers with tack in time, use an ink with all the tack the stock will stand. The card will stand quite a bit of tack.

Typing Effect Wanted

Will you tell us where we may purchase silk suitable for use on a platen press in producing imitation typewriter work? In the past, we have used China silk for this purpose. Sometimes we locked it over the form and other times used it across the grippers, printing through it, and have always been able to get good results. Our supply of China silk, which we purchased several years ago, is exhausted and we are unable to find any place where we can purchase it, although we have made a thorough search in retail stores and have also made inquiries of wholesale houses, but they all informed us that China silk is a thing of the past and that they have not handled it for years. If you will give us information where a silk suitable for this purpose can be purchased, it will be very much appreciated.

If you will submit a sample of the China silk to a few of the leading department stores of the largest cities, you may pick up some China silk or other fabric of the same mesh. Or you may get regular typewriter ribbon, such as is used on the ribbon attachment for platen presses, which yields the best imitation of the typewriter. Still another method is to sew silk around the bottom form roller only.

Printing on Canvas Aprons

We are in search of information regarding the kind of type, the kind of press, and the kind of ink used in printing on canvas carpenters' aprons.

The silk screen stencil process may be used to decorate canvas aprons with high-grade paint or the printing may be done from rubber stereos. The kind of ink will depend on the press used. Generally it is more convenient to print on the canvas from the roll or bolt first and cut and sew the aprons afterward, especially when two or more colors are to be printed in register.



"In the Days That Wuz"—No Arbitrators Needed

Cartoon By John T. Nolf, Printer-Artist

Plates Buckle

We print a good many solid colors and our plates are giving us trouble by buckling. We remember some time ago you gave a formula for washing the mounting blocks in some kind of liquid so that moisture did not penetrate and cause this trouble. Can we have the formula?

Painting wood mounts with oil keeps out some moisture but the effect is not complete and permanent. Since you have your own stereotype department, your best way out is to mount your halftones, zinc etchings, and duplicate plates on stereotype metal bases. This is easily done by a new method of holding cuts on solid metal base which does away with nails and adhesives used in mounting plates.

Must Roller Be Removed?

When the cylinder has been moved ahead, is it necessary to remove number one form roller on a cylinder press? If so, will you kindly state reason?

Moving the cylinder forward or backward changes the position of the grippers relative to the bed but such movement, in itself, does not affect the inking mechanism. If the form is widened in the direction between bed clamps and ink plate so that one or more rollers reverse on the form, such reversal interferes with the process of distribution—and the edge of form under reversing roller will "fill." In order to avoid filling, the form roller reversing may be lifted out of contact with the form but left in contact with vibrator and thus be retained as a distributor roller. When this is not possible, the reversing roller is lifted out.

Printing on a Slant

I am enclosing a specimen of a job printed on a cylinder job press. Each of the three columns was printed separately parallel to the grippers. I could not get the third and last column to print straight. At first, I thought that the sheet was being pulled out from under the grippers but you will notice that the column is printed on a slant in the opposite direction. I will be grateful to learn how to correct such a condition.

Since the impression is the same on all three prints of the same form in different positions on the same sheet, and since the first two prints are straight—it would seem that something is interfering with accurate feeding in the third trip of this sheet through the press. By operating this automatic press at low speed (or turning it over by hand) and carefully watching the sheet as it

leaves the feed table, is advanced to the guides, and taken by the grippers immediately after the guides rise from the tongues, you may discover the cause of the trouble. Possibly the sheets were curly on the gripper edge on the third trip through or were sneaking under one of the guides or not going entirely into contact with it. Perhaps the sheets were too far forward under the grippers the third trip through, were struck by the grippers and moved from the guides. In this case, move form on bed for proper gripper hold. Test the gripper hold on the sheet and see that all have the same grip on the sheet and enough grip so that the sheet may not be pulled out by hand. Set the bands in the center a little tighter than those toward the ends of the cylinder.

Press Carbonizing

We shall appreciate information on press carbonizing. Also, tell us to what extent it has proven satisfactory.

Spot carbonizing is cleaner for the office worker, more convenient and more economical of space, paper, and carbon than the old method of inserting a sheet of carbon paper. Time spent in further analysis will uncover other advantages of spot carbonizing, which is rapidly supplanting the older method. A leader in the field has a patented process which is rich in suggestion. He prints from stereo plates on cylinder and platen presses. He has a patented instrument to gage the heat required for the waxed ink used. The wax is melted and added to special ink in a heated fountain fitted with agitating device to keep the short dope moving. Synthetic rollers which withstand the heat of 125 degrees Fahrenheit are used. For the best work bond paper, coated two sides, is preferred. Next best surfaces are smooth bonds and ledgers but rougher surfaces are better carbonized with the hot dope. Perforating rules are carried in the form or on the press cross-rods to facilitate hand folding. Extension delivery is used—no jogging. When the knife of the paper-cutting machine descends close to a carbonized part of the sheet, padding is resorted to in order to avoid smearing. Many of the invoice, receipt, and other forms in use today on a large scale, are in multiple copies and spot carbonizing is rapidly supplanting the older, clumsier, dirty, and bulky method of inserting sheets of carbon paper that slows down office efficiency.

Survey by Direct Mail Association Shows Waste in Commercial Work

• In a survey covering the production efficiency of advertising printed matter, just completed by the Direct Mail Advertising Association, it was found that paper stock was wasted in printing 72 per cent of the pieces examined and that press equipment had been used inefficiently in producing 52 per cent of these pieces.

The survey, undertaken by the association to secure accurate data on the avoidable waste in producing commercial printed matter, was carried out by carefully analyzing the printers' production records of 341 pieces of direct-mail literature, furnished by the members of the association and representing all kinds and sizes of booklets and folders.

Paper Waste

In computing the paper waste, trims required by manufacturing processes and the paper cut out of die-cut jobs were not included. On this basis, it was found that paper was wasted in 72 per cent of the jobs and that this waste was distributed as follows:

Up to 10% of the stock was wasted in 35% of all jobs
More than 10% of the stock was wasted in 37% of all jobs
More than 20% of the stock was wasted in 14% of all jobs
More than 30% of the stock was wasted in 4% of all jobs

On dividing the jobs into those using standard paper sizes and those using special sizes, it was found that paper was wasted in 77 per cent of the jobs in standard sizes and that there was waste in 57 per cent of those in special sizes, in spite of the fact that special sizes of stock are usually ordered to avoid wasting paper. The distribution of the waste was much the same as that already given.

On dividing the jobs in accordance with quantities produced, the following wastage was found:

Quantity Printed	*% of All Jobs Wasting Paper*	*% of All Jobs Wasting More Than 10%*
Under 10,000	82%	46%
10,000 to 50,000....	77%	43%
More than 50,000..	49%	17%

Efficient Use of Press Equipment

The records submitted by the printers showed that in many cases it was necessary to use press sheets that bore no particular relationship in size or shape to any existing presses, which compelled the use of unnecessarily large presses, thereby causing a waste of press capacity. The amount of this waste is shown by the following table:

Less than 20% press capacity was wasted for 48% of all jobs
More than 20% press capacity was wasted for 52% of all jobs
More than 35% press capacity was wasted for 22% of all jobs
More than 50% press capacity was wasted for 19% of all jobs

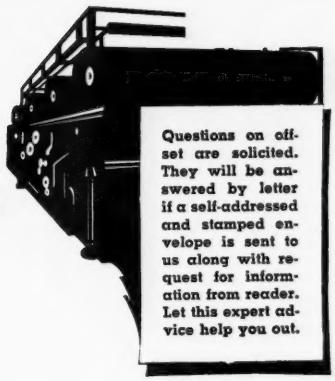
In other words, press capacity was used efficiently for 48 per cent of all jobs, while in 52 per cent, the press was larger, and, consequently, the operating cost higher, than it would have been if the job had been properly planned to fit the press.

The distribution of this waste of press capacity in accordance with quantities produced is as follows:

Quantity Printed	*% of All Jobs Wasting More Than 20% Press Capacity*	*% of All Jobs Wasting More Than 30% Press Capacity*
Under 10,000 ...	53%	36%
10,000 to 50,000..	55%	35%
More than 50,000	42%	19%

OFFSET TECHNIQUE

By JOHN STARK



Questions on offset are solicited. They will be answered by letter if a self-addressed and stamped envelope is sent to us along with request for information from reader. Let this expert advice help you out.

Misregistered Colors

Enclosed herewith find a sheet of four-on letterheads. Note that the colors do not fit. I would like to know where you think the fault lies.

You will note that the blue is out one way, the red is up, and the yellow down. Although on the peacock it registers fairly well, it seems to me if the paper stretched the short way of the sheet, the building on the gripper edge ought to register.—*Lithographer, Philadelphia, Pennsylvania.*

In looking over the sheet you sent me, I find that it was printed on a 17 by 22 inch sheet of paper which does not seem to have been trimmed square on the two feed edges. This would be a factor in causing the job to be out of register, but not sufficient for the very bad register shown.

As you point out in your letter, the red is out in one direction and the yellow in the opposite direction. The slight stretch which seems to have taken place the long way of the sheet would certainly not cause the colors to be so far out of register. It seems to me that the automatic feeder has not been functioning correctly when the sheets passed through the press on the different colors. In fact, our past experiences make us almost sure that this is the sole cause of the trouble. On a job of this kind it would be quite a help if we knew what kind of press the job was printed on and in what sequence the colors were run.

The correct way to print this job would be to put on the black plate and run enough sheets for register purposes on the other colors, making absolutely sure that these were in perfect register by running some of them through the press twice. The next procedure would be to put on the yellow plate and register it accurately on the black register sheets. Then, during the run of the yellow plate, it would be advisable to run a few sheets through twice. Also, have a thin register mark running off the sheet on both ends about three inches from the gripper edge. This would show the slightest deviation when the sheets were jogged up or measured by these marks. Another thin mark, about one-quarter of an inch long, should be made on the plate at the side-guide edge at the point where the side-guide meets the sheet. This mark should print exactly on the edge of the paper, thus showing at all times during the run of the first color whether the job was in perfect register or not. The next color to print would be the black which, of course, will now print in perfect register with the yellow plate.

Make red the next color which will now be easy to register to the black key plate. This leaves only the blue to print, and no difficulty should be encountered in registering this color with the other three.

If this procedure is carried out, it will be impossible to have a job turn out like the sheet you sent to us, owing to the fact that it is possible to check up on any variation in register as soon as it occurs.

Photo-gelatin Process

Can you give me some information on the photo-gelatin process by which reproductions are secured without halftone screens? — *Advertiser, Dayton, Ohio.*

When you refer to the photo-gelatin process, we presume that you are speaking of the collotype process which has been used extensively on glass plates. A special coating of sodium silicate foundation is used in conjunction with egg albumen. After this is properly dried, a further coating of a more intricate nature is applied. This coating is a specially prepared, bichromated gelatin which forms a rough surface, and it is this surface which takes the place of the mechanical halftone dot. This process is highly technical and requires specially trained workmen to obtain satisfactory results.

Sticking Bronze

I have some trouble with bronze sticking to work where two or more colors overlap. These dry with a sheen which invariably takes bronze, although precautions are taken to have it dry slowly.

The trouble seems to me to be that the first color fills up the pores in the paper and thus prevents the ensuing colors from soaking in. Could you help me in overcoming this difficulty.—*Printer, Dallas, Texas.*

In printing colors that have to be overprinted with bronze, it is necessary to take every precaution possible to prevent the trouble of which you complain. The first essential is the right kind of paper, and a paper that is of a porous nature is better adapted for this kind of work than a highly finished hard surface stock.

The proper procedure on this kind of work does not start in the pressroom at all, because some of the paper to be printed should be sent to a reliable lithographic inkmaker with a request for colors to be made for job which would have the necessary qualities to secure the results required on that particular stock.

If expert lithographic inkmakers cannot supply the right kind of ink in the first place, how can a lithographic offset pressman be expected to convert the wrong kind of ink into a suitable product?

Many pressmen have mysterious concoctions which they mix up and add to the ink for many and various purposes, and in some instances for no reason at all, but our advice would be to avoid all of these "dopes" as dangerous unless you know exactly what ingredients compose the ink you are using and can figure out scientifically just what action your "dope" will have on, or in conjunction with, the other ingredients.

For a reducer on this class of work we would advise the use of very thin linseed oil varnish, nothing heavier than No. 00, because this is a slow

drier and will help to carry the ink into the paper.

Use the most concentrated colors obtainable. This enables you to run the thinnest film of ink possible. In the case of a tint or reduced color, make it a shade heavier than for ordinary jobs and cut down the fountain to secure the right shade. Wherever possible, you should plan to run some other jobs in between the preceding colors and the gold.

We have found that where the ink supplied has a tendency to dry too fast, on this class of work, the addition of a few drops of castor oil has been helpful. Another more or less successful subterfuge has been to make a smooth paste with powdered magnesia and kerosene, and add a little of this to each color. This mixture has a tendency to retard shiny drying and is also helpful in carrying the color into the paper.

On jobs of this kind, the art department can help, somewhat, by avoiding overlapping colors.

Mixing Special Orange

Recently, I had occasion to match a special orange ink which had been bought already mixed for previous runs of the same job. For some reason, this ink had run out of stock and I was called upon to match the shade of orange in question. At the time of printing the job this color looked about the same as the copy, but when the color was dry it looked extremely dirty. In matching the color I used straight vermilion and a good lemon-yellow. It had previously been my opinion that vermilion was the right color to use for this purpose. Can you give us any reason for the color drying dirty?—*E.J.B., Chicago, Illinois.*

The reason for the orange drying out a dirty color was because you used the wrong red for this purpose. What you should have used to obtain a clean orange is what is commonly called fire red, and we believe it is what most ink manufacturers use to obtain bright, clean orange colors. No doubt, your inkmaker would be able to supply you with this particular red should you wish to again match the color yourself. However, we recommend that you buy the ink ready-mixed and avoid further trouble. It seems to be a common misapprehension among lithographers that vermilion is the right color to mix with yellow to obtain a bright orange, but we feel sure that if you explain the matter to your ink supply house, it will substantiate our contention that vermilion should not be used in mixing a clean orange.

Blanket Engraved

We are having some trouble with the blanket on our hand offset press. After we print a large number of sheets off the same transfer, the blanket seems to be engraved with the impression. This leaves the blanket rough. When it is cleaned and used on another transfer, we do not get a good register. Is there any way of removing these impressions from the rubber blanket?—*Prover, Denver, Colorado.*

It has been our experience that there is a tendency for provers to use ink that is heavy or stiff when operating hand offset presses. Consequently, after a few impressions, when the plate has been re-rolled several times, a film of comparatively hard ink is built up. Naturally, then, the pressure tends to engrave the rubber blanket.

It is advisable to use the ink as soft as possible, consistent with good printing. Also, washing out the plate more often will prevent the ink from building up on the image and thus help to prevent blanket engraving. Under no circumstances must you allow the ink to dry on the plate to any extent and re-roll on top of it.

If there is any method of removing this engraving, we do not know of it. Once this condition arises your blanket is spoiled for any further practical use. Keep your pressure as light as possible and follow the foregoing instructions as to your ink, and your engraving troubles will disappear. We are inclined to believe that your pressure has been excessive because of the fact that you mention bad register. This would be caused by over-pressure and not by the engraved blanket.

Decalcomanias

Will you please explain how colored transfers are made? I am referring to the type used by children to stick on garments, *etcetera*. I believe they sell for a few cents a sheet.—*Salesman, San Francisco, California.*

This is a class of lithography which is usually regarded as a specialty, and is called decalcomania printing.

A special type of paper has to be used, one which has a specially prepared surface consisting of a soluble coating. Great care has to be taken, while printing, to avoid injuring this surface.

The colors have to be printed inversely to the procedure adopted when printing regular color work, in order to have the first color printed show as the last color when it is finally transferred to the object on which it is to appear.

It is necessary to print a white base on top of the colors, in order to form a base for the design when the transfer is made, this final base printing may vary to suit the object it is to be transferred to.

There are several qualities of decalcomania printing and the one referred to by you is the cheapest of all.

Ink Dries Too Slowly

We are having some difficulty with the ink failing to dry quickly on patent newsback cardboard. Ink that dries overnight on some stocks we use, sometimes requires four or five days before it will dry thoroughly on this cardboard stock.

Is there any special drier that would help us to solve this problem? We have been using paste driers and regular Japan liquid driers.—*Lithographer, Nashville, Tennessee.*

It is obvious that the difficulty in drying is due to the nature of the cardboard you are using. There is probably something in the patent coating which retards the drying of your ink to quite an extent. It will also be found that the patent coating forms an anti-porous surface, therefore the ink has to dry almost exclusively by oxidation.

Under these circumstances, you would get better drying results if each sheet could be exposed to the air until dry. We know that it is usually impossible to do this, therefore you should ask the manufacturer of the cardboard if he has anything in the finish of the patent coating which would tend to retard the drying of the ink.

Undoubtedly cobalt driers would be a big help in drying the ink by oxidation, but if the sheets were left in piles when this drier was used there would be a tendency for a reaction to take place in the drying process. On account of the back of the card being made from old newspapers, it has a tendency to be soft and consequently stick to the printed image, thus causing a condition worse than having to wait a little longer for the ink to dry.

This difficulty is nothing new and anyone printing on this class of cardboard is more or less familiar with it. We would say that it is sometimes safer to cut down on driers and wait longer for the sheets to dry than to load up with fast driers and have the sheets stick to the ink. If real, quick drying is necessary, you can use an intensive drier like cobalt and pile your cardboard in small piles to prevent sticking together.

BODONI

Why have the Bodoni faces been consistently at the head of the list on our Typographic Scoreboard? What are this type's merits that appeal so strongly? Here are many answers!

FOLLOWERS of "The Typographic Scoreboard," original and exclusive feature of THE INLAND PRINTER, which lists the number of advertisements appearing in the *Saturday Evening Post* and *Vogue*, set in various type faces, have noted, perhaps, that Bodoni is—and for six years has been—the type most extensively used for national advertising. The standings of Bodoni and its nearest competitor on June 1, this year, were Bodoni 2,146—Garamond 1,719.

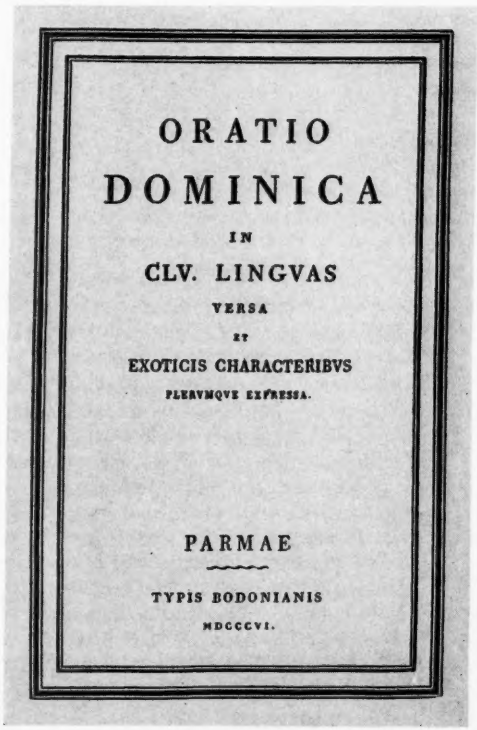
Realizing every man, expert and otherwise, has his own pet ideas to temper the logic of his analysis, THE INLAND PRINTER decided to ask a number to give their opinions as to why Bodoni is most favored for national advertisements and is today's most widely used style. As D. A. Hayes of Hayes-Lochner, Incorporated, Chicago, points out, "the trend in any particular type face is more or less influenced by its use by a few of our larger advertisers and art directors." Type designers, typographers, artists, and master printers were asked the question: Why is Bodoni the most widely used type in advertising? Their answers provide reading at once interesting and helpful.

Oswald Cooper, noted type designer of Chicago, whose original epigrammatic style has more than once suggested he'd have become even more famous as an editorial writer or best-seller author than as a designer, provides excellent background for the comments of others.

"This respondent," he writes, "is as puzzled as anybody at the wide use of Bodoni types, which are Latin types, conceived amidst the 'pompous affectations' of the eighteenth century, and, up to ten years ago, as foreign to American taste as the cheese from Bodoni's own Parma.

"These types slumbered on the founders' shelves for fifteen years—only five years under the Rip Van Winkle record—through the World War and through the great advertising orgy of the flush nineteen-twenties. Advertisers cared so little for the style that they were disturbed not at all about its interdiction by publications for years allergic to modern types. Nobody wanted to set an advertisement in Bodoni anyway; probably most advertisers never knew that the *Post* and *Journal* would not have taken a Bodoni set-up. This country was Old-Style territory for years.

"It was the art directors, those persistent exhumers, who dusted off Bodoni while reviving the stilted trivialities of the 1850 style. That we have learned to like the type may be attributed to what you will—to the internationalization of type styles, to our less insular tastes, to our broader tolerances. This observer does not believe that its wide employment is due to the trend towards modernism, unless one thinks that the warmed-over foibles of another period constitute modernism. What does seem to account in part for Bodoni's increased favor is the fact that it is distinctively an advertising type. There is no longer much literary atmosphere about it, and that is quite all right with advertisers, who do not like book types."


ORATIO
DOMINICA
IN
CLV. LINGVAS
VERSA
ET
EXOTICIS CHARACTERIBVS
PLERVMQVE EXPRESSA.
PARMAE
TYPIS BODONIANIS
MDCCCVI.

An example of the work of the "King of Printers and the Printer of Kings," as Giambattista Bodoni was called. This ecclesiastical work was printed by the master in his native town of Parma, Italy. It was in the year 1806

Another well known type authority, Douglas C. McMurtrie, director of typography for the Ludlow Typograph Company, writes:

"The reason why the Bodonis have been so popular in recent years, in my opinion, is that these type faces combine many of the merits of both modern and traditional faces.

"Their use during the past decade was stimulated by the demand on the part of typographers, seeking to inject a modern feeling into their work, for faces with certain modern characteristics. The Bodonis obliged with their simplicity, their freedom from mannerisms (except in quotation marks which are, nonetheless, pretty logical), the emphasis on straight lines in their design,

particularly in the upright strokes, and the accent on verticality observable most clearly in several versions which are relatively narrow in relation to their height.

"With the old styles and other traditional type faces, the Bodonis share the legibility which comes only from variation in weight of strokes. This variation in weight is carried to its ultimate in the Bodonis, as we see by comparing the accented vertical strokes with the hairline horizontals typical of the Bodoni letters.

"There is one other feature of importance to contemporary users of printing. The Bodonis have a brilliance derived from contrasts which is stylish and attractive. While it disqualifies them from successful printing on rough-finish antique papers, it qualifies them especially well for printing on coated papers. With recent developments in papermaking, more coated paper than ever before is being printed today, and still more will be printed in the future.

"It will be recalled by those familiar with papermaking history that the first wove paper, which was susceptible of a smoother finish than laid paper, was first made at the behest of John Baskerville, about the middle of the eighteenth century, for the express purpose of printing successfully the first 'modern' type face with sharp-pointed serifs. Baskerville's work exerted a great influence on Giambattista Bodoni, who used papers similar in manufacture and finish to the paper devised by the brilliant English printer.

"For all these reasons it does not seem surprising that the Bodonis have proved popular in our generation. It is my guess that this popularity will continue for a long time in the future."

Knowing how it all came about, that is, the more recent "revival" of Bodoni and its march to front rank in use is desirable background. A letter from Howard N. King, Intertype's typographic counsellor and official lecturer, explains it most acceptably. "The years 1929 and 1930," he writes, "will always stand out in my typographic memory. The Typographic Scoreboard made its initial appearance, Bodoni and Garamond were exchanging first place with each other with almost every issue. Typographers everywhere were interested in the position the sans-serifs would take on the Scoreboard and occasionally one would find them in first or second place. And most notable, perhaps, was the campaign THE INLAND PRINTER waged to defeat jazz typography. Around the same time, typefounders everywhere were introducing new and novel faces. Some of us termed them display types, advertising types, or occasional letters. Of one thing we were sure: To secure the best effect, these types had to be used sparingly.

"All of this had its effect upon the body or text types. Most of these new types were made in large sizes only (18-point *and up*), and many were made only in capitals. Quite a large number of them affected sharp contrasts between the stems and hairlines and a large proportion were bold. It was at this time that Bodoni started to move forward, and so rapidly that it has seldom been second.

"With its sharp contrasts, Bodoni blended well with many of the new faces introduced at that time. Typographers were afraid to use the sans-serifs as a text letter, since the public was not accustomed to reading or seeing types of that character. Naturally, it fell to Bodoni to uphold the modern traditions of the day.

"Another very important factor in the growing popularity of Bodoni has been brought about by the better pictures in modern advertising. Photography came into its own in the form of dramatic pictures having strong tone contrasts. Here, again, it was noted that Bodoni, as a text letter, looked very well indeed along with the beautiful photographs."

Now let's hear from another representative of the Intertype Corporation—B. W. Radcliffe, director of typography, who, incidentally, prefaced his remarks on Bodoni—the type—by illuminating sidelights on the character and work of Bodoni—the man. With much regret, we are forced by space limits to omit his delightful comments on Giambattista Bodoni.

"It is not surprising," writes Mr. Radcliffe, "that, when advertising men of this day wish to achieve a typographic effect of quality, culture, luxury, elegance—loftiness in any particular—they should select that type wherein these qualities are innate by design, skilfully guided.

"In all the range of over a thousand faces of type on the market today, there probably is not one that expresses these qualities so perfectly as Bodoni, while so little attracting attention to itself. There is nothing of novelty in Bodoni to distract the mind from the thoughts it carries to the type face in which they are composed as is true of many otherwise beautiful, luxury-laden faces. The potent eloquence of Bodoni's clean and brilliant simplicity constitutes a perfect vehicle for advertising which is attempting to convey subtly such a message, just as evening dress sometimes ennobles a man, in appearance, perhaps even beyond his actual merits.

"Add to all of that the purely pragmatical consideration that Bodoni is relatively easy on the eyes—perhaps not as easy as some of the quaintly lovely and less emphatic and insistent old-style faces, or the synthetic-readability newspaper types of our present utilitarian day, but still very, very legible and certainly more optically appetizing—and you have a combination hard to rival, for advertising purposes, where pleading persuasion is less in favor,

B O D O N I



HERE'S a precise gentleman, dressed up in a stiff collar—whose slick hair and clipped moustache bespeak the crisp decisiveness of Bodoni. There's balance in its even shading—unyielding forcefulness in its accented vertical lines. Its sharp, vigorous strokes are the acme of cold refinement. Proven by years of use for romantic languages as well as English, this type is still surprisingly modern in feeling. You'll use it where clear-cut emphasis is important. For longer messages of masculine appeal about both necessities and luxuries. For attention-attracting headlines. And when you use it for body type, with captions that may be bizarre or modern as you please, you'll achieve new harmony and stability from its strength of line.

The Porte Publishing Company, of Salt Lake City, Utah, used this clever characterization to describe Bodoni!

during these times, than something that can crack down on readers' sales resistance.

"It is worth noting that the observations submitted above find considerable support from the fact that the exuberance of Bodoni is found, not in newspaper advertising, but in that of magazines—the better presented and printed magazines—where the spiritual perfume which men quaintly call 'quality' is expected and appreciated. In such company Bodoni always will find a very, very large and most congenial place."

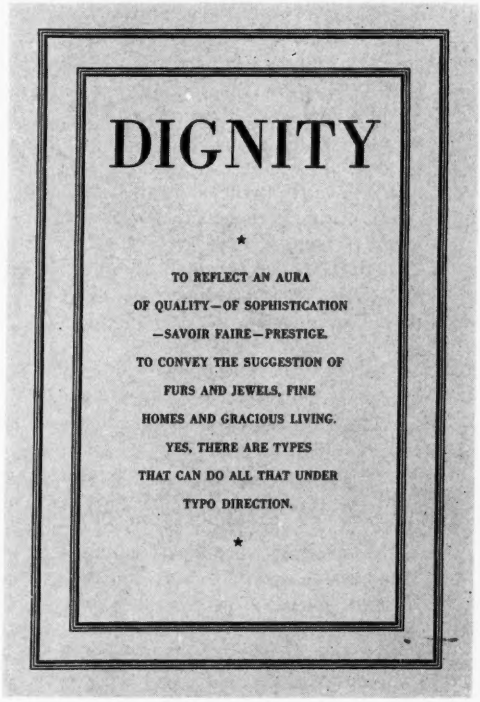
Joseph Thuringer, typographic expert of Cleveland, Ohio, is the only one expressing an opinion contrary to those of other contributors when he writes, "Although we have the whole series of Bodoni there really is *very little* demand for it."

Thomas P. Henry, Junior, of Detroit, finds the case quite different in so far as his company is concerned when he states, "It is not surprising to us at the Thos. P. Henry Company that the Bodoni family wins top rank in the 'Typographic Scoreboard' feature of THE INLAND PRINTER. It has certainly been our experience in Detroit that for national advertising more of our customers specify one of the many weights of this face than any other family in our catalog."

When "Tom" Cordis, former president of the International Association of Printing House Craftsmen, dictated the sentence "Bodoni has a crispness and legibility that makes it highly desirable," he not only set down one of the style's leading qualities (crispness), but spoke for others of the volunteer jury at the same time.

It is true that while attesting to the "crisp" character of the style, some rather questioned the legibility of the bolder members of the family, especially did H. A. Nicholson, editor of *Canadian Printer and Publisher,* raise this point. He expressed recognition of the sparkle of Bodoni while intimating a lack of ideal clarity. "What does your advertiser care for vaunted superiority of Old-Style letters for this and that type of composition," he states, "and for this and that class of paper! To state it in plain language, he sees that Bodoni is a clean-cut, sharp, businesslike, and not too difficult a type to read if light-face or medium weight is used."

Testifying to the point under discussion—"pep," to make it short—Arthur S. Overbay, head of Typographic Service Company, Indianapolis, would appear to be a Bodoni enthusiast. "The Bodoni design," he writes, "is simple, yet snappy, and unadorned by excess flourishes. It is quite legible when set with reasonable leading. It's in keeping with today's trend in architecture and product design, and it combines nicely for contrast with the sans-serifs so popular in today's display." Frank Kofron, Minneapolis typographic designer, echoes Mr. Overbay's observation with "it is of precise mechanical design, yet free of mannerisms. It looks clean and polished and quite dignified in any weight. Even at its 'fattest' it retains its crispness."



Cover of advertising piece by Typographic Service, Incorporated, Philadelphia. Bodoni bears out copy's story

Seemingly, therefore, the style must be credited with being sparkling and brilliant if brilliance is voted a factor in its popularity.

Axel E. Sahlin, the Buffalo typographer, who set a "style" inspired by that of William Morris for the Roycroft Shop in its heyday, lists several additional qualities of the face and most readers will agree with him. "Bodoni," he says, "is a strictly Latin type—sharp, quick, vigorous, temperamental, colorful, refined, and polite. Bodoni seems to be the merchant prince or industrial captain of today's soldiers of lead."

With the matter of legibility already brought up, the remarks of those mentioning the point should influence appraisal of the style in that respect by any and every one.

"Bodoni," writes Rex Cleveland, of the Composing Room, Incorporated, New York City, "not only covers the waterfront but it is one of the most legible, readable, and PRINTABLE of type faces." Mr. Hayes agrees to this. He avers that the popularity of Bodoni is due, first of all, to its *readability,* akin to, if not precisely the same as, *legibility,* while Frank Kofron, typographic expert of Minneapolis, claims for Bodoni "a good degree of legibility," and C. C. Ronalds, head of a large and widely known plant at Montreal, expands on the theme. "Not only is Bodoni, in its symmetry and grace, artistically satisfying," he states, "but because of its outstanding legibility, it is also highly efficient in delivering the message." Frank McCaffrey, able Seattle printer and first vice-president of the International Association of Printing House Craftsmen, avers that "Bodoni is reasonably easy to read," while Ben C. Pittsford, a pioneer advertising typographer of Chicago, and particular champion of that style, it seems, states that Bodoni is as popular as it is because it is "one of the most readable faces yet designed, especially among the modern styles."

An "aside" is incorporated in the remarks of John E. Cobb, of Racine, Wisconsin, on legibility. He says, "Although lacking the character of what we term traditional faces, it holds the requisites of legibility."

"We so-called typographers," states H. A. Nicholson, editor of *Canadian Printer and Publisher,* "might point out that while Bodoni makes a fine heading and display letter it is not as easy to read in text masses as the popular Old Styles, but the advertiser finds it legible enough and is probably right in his choice. In any case it pleases him better than

the popular fancy faces and many of the faces based on the sounder principles of design."

Several mentioned the versatility of the style. "It has a range from the book weight through to ultra, including condensed and extra condensed," Mr. Cordis states, "making it one of the largest families of type. Candidly, it is hard to set a bad job in Bodoni, as the design comes to the aid of the typographer. Also, it is equally at home in book and commercial work. Again, Bodoni can be used in the finest of traditional design as well as for the most modern, and is equally at home in either environment. Offhand, I cannot think of any other type face that can fit both types of composition as well."

While, in leading out, Mr. Cleveland wrote that he did not agree with the preference for the face "by the fifty million Frenchmen," he did go on to testify in its favor. "Bodoni," he writes, "seems to be the most versatile face in current use. The reason for this versatility lies in the simplicity and unaffectedness of its design. It can be masculine or feminine, soft or harsh, loud or quiet."

Again quoting Mr. Pittsford, "There is so much flexibility in the Bodoni family, that one finds the right emphasis and color for any job that comes into the shop in one or another of them—Bodoni Book, Bodoni, Bodoni Bold, Ultra or Poster."

A most interesting angle is the seeming unanimity as to Bodoni's adaptability for use with illustrations. Several stressed it. "Combine Bodoni, well printed, with clean-cut design or clean-cut illustration," writes Elmer Jacobs, noted Chicago designer, "and you have a most beautiful and discernible graphic example." Mr. Kofron once more takes the stand to support Mr. Jacobs, declaring, "It echoes the darks and lights in photographic and other illustrations," while E. G. Johnson, of J. M. Bundscho, Chicago advertising typographer, expands these views by saying, "Its design is one that has fitted in with art and photographic vogues of the past five or six years."

We have heard from Mr. Henry earlier in this article. In more detail, he says, "We feel that Bodoni is justifiably popular because it combines so well with today's headline treatment, whether type or hand lettering, because it shows to advantage in body copy better than most other faces with modern art treatment, particularly photographic; and because it seems at home in the bleed layout."

That style of layout, like illustrations, makes its demand upon style of type is a point appropriate for mention here. Let's hear what J. P. Baxley has to say about this. "Its sharp and vivacious qualities," he writes, "blend perfectly with the vigorous layouts demanded today."

In the opinion of Mr. Johnson, as we feel sure of numerous others, Bodoni "is a very pleasant change of pace from the use of the sans-serifs and square-serifed types." In the opinion of this coördinator, one statement by Mr. Baxley is rather questionable. He says that "because of its ability to harmonize in strange surroundings many layout men find it an effective balance against the slightly more mechanical sans-serifs and flat-serifs of our present age." Perhaps, Mr. Baxley does not infer, as we read his statement, that Bodoni harmonizes with types having square-serifs or no serifs at all.

The old saw "which was first, the hen or the egg?" is apropos in connection with one angle often brought out. Is Bodoni's popularity due to its large variety of forms, or is its appeal responsible for so many versions being out? While most of our correspondents who have collaborated in this Bodoni round-table discussion for THE INLAND PRINTER'S readers seem inclined to the former view, the editor wonders. Would typefounders cut additional weights and shapes of type not in demand?

"Most large plants," Mr. Hayes states, "have this face in the off sizes, and it would seem to me that it lends itself to a large percentage of layouts." This is supported by Mr. Johnson when he says, "This is not particularly surprising, as the Bodoni family is well designed and in recent years has been cut in so many weights and shapes that the Bodoni family has become decidedly a complete unit and can be used very nicely on a high percentage of work."

One of the reasons Bodoni has been so widely used and its popularity has been so wide-spread, according to Mr. Cordis, is the fact that "the three slug-machine manufacturers made as near a duplicate of Bodoni as was possible, thus making feasible the use of combination of foundry hand-set and machine-set type in perfect harmony."

"Color" is important in publicity types and the composite view appears to rate Bodoni high in that respect. "There are few plain, roman text letters available which give enough, but not too much, 'color' for advertising text on the variety of papers publications use." Mr. Overbay avers.

It has been left, perhaps, for Mr. Ronalds to score the foregoing point most dramatically. "The fine, esthetic, and delightfully conservative character of the light faces," he states, "are supplemented so splendidly by the strong, firm vigor of the bold faces, which have a 'color' reminding me of Rockwell Kent's rich black-and-whites." In collaboration, Mr. Kofron writes that "Bodoni has color to meet practically any tones wanted on smooth papers."

Suggestions on how to use Bodoni were few. Having in mind the book weight and, perhaps the regular, also, and considering the long descenders of Bodoni, Mr. Cobb remarks that "It retains its every quality and becomes more legible when normally line-spaced. It holds an even color—is effective over moderate tints." However, the changing taste, or expediency, which brought about Bodoni's latest revival was accompanied by a vogue for spacing widely between lines. That is often definitely effective, also highly desirable, in the case of the bolder Bodonis."

Just as Maestro Cooper contributed an ideal lead for this symposium, several contributors compete neck and neck with paragraphs to supply the conclusion. "There might be type faces," writes Mr. Kofron, "superior in some feature, but they fall short in completeness." Tersely, too, Mr. Pittsford adds emphasis to Mr. Kofron's statement when he says, "Here's what I think of Bodoni: Types may come and types may go, but Bodoni apparently goes on forever."

According to Mr. McCaffrey, "Bodoni leads as a type dress for modern-day advertising because it is a natural. If there is such a thing as psychological content in today's advertising, it is a spirit of renewed courage, and may even be called, renewed dignity. I do not think advertisers are shouting quite as frantically as they were a few years ago. Therefore, it may not be too farfetched to say that Bodoni is again carrying through as a transitional type design. It was created in a transitional spirit. That is, in a period of

changing from old styles to modern, a rather difficult phase to describe accurately, but it is quite easy to take Bodoni as the type that accurately completed the transition."

Mr. Ronalds rather enlarges on the subject when he says, "Bodoni types, to me, seem to interpret admirably the spirit of the times. Their fine, clear-cut 'steel-engraving' qualities are so thoroughly in harmony with this machine age. Their adaptability to a wide range of purposes makes them suitable for advertising practically any product from the most delicate of perfumes to the heaviest of machinery."

Only one contributor to this survey indicated any dislike for Bodoni. "In the smaller sizes it looks spotty and creates an uneven texture," is the statement of Mr. Thuringer. "I find it hard to read because the fine, hair-like serifs make the stems appear so much stronger—all of which puts a sort of staccato stop to the continuous flow of reading." Mr. Thuringer refers to forms other than the Book. He states, "It is easy to read, has a nice quiet tone, and retains a certain refined modesty."

As to the future of Bodoni, who can tell?

Editor Nicholson feels that "in due course it will fade, but being a good standard face it will come back again." On the other hand, Mr. Johnson says he would not hesitate to state that Bodoni will continue in use for years.

"Personally," expressing a like view, Mr. Hunt says, "I do not believe the Bodonis will permanently displace such book and advertising faces as Baskerville and Granjon—which latter I look upon as one of the sanest book and advertising types ever put on the machine, but I feel that the Bodonis will continue popular for a long time to come, and I will be surprised if other condensed versions are not offered by foundries and machine companies."

★ ★

A Memory Awakener

"Horse and Buggy Printing" is the title of something new in type and type ornament catalogs—and it is a volume that will awaken many of the old memories among those printers whose experiences span a few decades of printing. If you're fortunate enough to have vivid print-shop memories that go back to these days when Queen Victoria sat on England's throne . . . or earlier . . . you will revel in these pages of old types, wood-cut reproductions, ornate borders, ornaments dripping flowers, and what not!

We have a true antiquarian of the printing craft to thank for this fascinating flash back into typography's hectic years—Elire Robinson of the St. Francisville *Democrat*, St. Francisville, Louisiana. An old, hand-wrought horseshoe, bearing the mark and name of "Santa Anna," the notorious Mexican adventurer, picked up in his native town of Alvarado, Texas, many years ago, started Mr. Robinson on his hobby of antique collecting. A lucky horseshoe, say we, for all printers of a similar bent.

Streamlining his hobby into printing antiquities the compiler of "Horse and Buggy Printing" now combs the country for old presses and historic print-shop equipment of all kinds, as well as old fonts and cuts, and myriads of embellishments. But it is the latter, page after page of them—and, oh, yes, there are even pages of old-time ads—that fill this book with gems from the past.

The current edition of "Horse and Buggy Printing" consists of two hundred numbered copies. "The first one hundred copies are offered for sale at $2.50 each," says a note on the frontispiece. Prices go up on copies sold later. Well, there is certainly many times two bucks and a half worth of chuckles in the book—and this is *not* an advertisement!



Samplers from "Horse and Buggy Printing." Left—frontispiece, middle—handbill for phonograph concert, right—an old specimen sheet

Frontispiece by Seeman Printery

• LAST MONTH, in the Specimen Review department, THE INLAND PRINTER had the pleasure of paying several thoroughly deserved compliments to the splendid job of fine bookmaking craftsmanship lavished on "The Architecture of Duke University" by The Seeman Printery, of Durham, North Carolina. Readers may recall that particular mention was made of the excellent printing of halftones on dull-coated paper.

These halftone illustrations of the buildings on the campus are remarkably like photogravure in general tone and depth, as the review stated. This month comes "the proof of the pudding" in the frontispiece of our December issue. The illustration is that of the Auditorium of Women's College. Without further ado, the judgment is left to that discriminating jury — this journal's readers. Now, that you have examined the product, here's a brief story of the workers and the plant—not a whit less interesting.

The Seeman Printery completed its first half-century in Durham in 1935. Shortly after starting on the second lap, it moved into a new building. "Our business has grown somewhat," says E. D. Fowler, secretary of the company, modestly, "but the character of our work has not changed; neither has the executive direction." Proof of the constant high level of the quality of bookmaking done at this shop, whose mark is the sign of a ship, is the anniversary book put out on the occasion of the fiftieth anniversary.

It is a 9 by 12-inch book, bound in heavy, dark green buckram, handsomely gold-stamped "FIFTY YEARS" in large letters across the front cover, the dates "1885" and "1935" and the ship sign are above the border that encloses the "FIFTY YEARS" and below it, at the right, is the firm name and the city. The border is repeated on the back. The inside covers are gold and it has end papers of duo-tone, gold and white. Needless to say, the illustrations and the typesetting are up to the standard of the binding, but it is the fascinating contrast the book draws between the old and the new that makes it an absorbing history of the company—and of printing!

Side-by-side with a picture of an important business section of Durham in 1935 is a wood-cut which shows the first building erected on the Trinity College campus . . . the forerunner of the modern Duke University campus, one of whose buildings is that shown as the frontispiece of this issue of THE INLAND PRINTER.

Henry E. Seeman, founder of the company, was born in Canada, emigrated with his parents to Greensboro, North Carolina, and got his first taste of printing there in the office of the *North State*. That same year, 1885, the family moved to Durham, where young Seeman opened his first little print shop in the rear of the town's post office.

Today the plant has a staff of forty-five people. It has a battery of four linotypes, a monotype, five cylinder presses, six platen presses, and a complete book bindery.

One of the most impressive pages in the company's Golden Anniversary Book is a full page of photographs of a dozen or more titles printed and bound at the plant. In Durham, a seat of classic and modern learning, it is befitting there should be done some of the finest book printing in the South. It is done there! And the place is the Seeman Printery, as the photograph so effectively proves.

President and treasurer of the firm is W. E. Seeman. Under his capable direction, the firm has maintained a progress and growth consistent with its auspicious beginnings and early triumphs. Probably no better measure of the man is possible than that he, by arranging an equitable division of the work and other adjustments, kept his entire force intact during the depression years.

AN AUTOPSY OF LOST SALES

Sixteen of the most important reasons why the customer didn't give you the order

- **I lost out to my competitor because I made exaggerated claims about my product.**
- **I spent all of my time on the person easiest to reach, instead of on the important man in the company.**
- **I let the buyer scare me.**
- **I kept my big mouth open too long after I had made the sale.**
- **I didn't cover my sales presentation thoroughly enough.**
- **I didn't know enough about my prospect's business.**
- **I didn't sell myself thoroughly enough.**
- **I got into an argument with the prospect and won it.**
- **I didn't know enough about my product.**
- **I spent too much of my time knocking my competitor.**
- **I let myself get licked by my customer's story of friendship and reciprocity with one of my competitors.**
- **I didn't generate enough desire for my product.**
- **I didn't plan my presentation carefully enough.**
- **I lost the sale to a competitor with a lower price because I couldn't tell the prospect why my product was worth more to him.**
- **I let a ticklish credit situation beat me.**
- **I had neglected the customer too long. A competitor beat me to him.**

From THE IMPRINT, publication of the New York Employing Printers Association

EDITORIAL

Our Best Wishes to All

CIVILIZATION sets aside two periods in the year for its greatest rejoicing and its deepest introspection. One comes along with the winter solstice, the other with the vernal equinox. When winter days of the northern latitudes are shortest and darkest, the effulgence of the Christmas star brings cheer and happiness to all hearts. When once again the earth begins to waken from its winter sleep, to meet the bridegroom of the day at the threshold of spring, the Easter cross beckons humanity to rejoice in the hope of its eternal soul.

Once again the Christmastide is here. With its message of "Peace on earth, good will to men," the very words stir in all our hearts the tender passions of love, sympathy, and compassion; of joy, cheer, and happiness; of peace, mercy, and forgiveness. In these passions the good of all religions is embodied; and the souls of all men find in them a common responsive chord. In his struggle for a higher order of material existence, mere man may have commercialized the symbols of the day, but he has never been able to add nor detract one whit from the glorious spirit of Christmas. That spirit is the God-given token to men of "peace and good will."

As we pass through the gladsome Yuletide this year, THE INLAND PRINTER wishes for all the blessings of peace, the joys of contentment, and the understanding of great love—*the very best kind of a Christmas!*

Need of Better Management

PRINTING in its broadest sense is a dynamic industry. It ranks high among other industries in number of establishments, salary and wage earners, and in value added by manufacture. "Yet, with all these achievements," says Don H. Taylor, executive vice-president of the New York Employing Printers Association, "it is lamentable that the printing industry is way down in the ranks in terms of business practices and ability to acquire for itself profits and public esteem in keeping with its importance in our economic and cultural lives. Literally hundreds of shop owners struggle to maintain businesses with personal earnings far less than they could command as craftsmen. The percentage of business failures is high and the printing firm which survives more than one generation is unique. A good square look at this paradox shows one of its most vital needs is *more effective management.*"

Mr. Taylor pleads for a quality of management no less effective than that found in many other industries, some far less important than ours. If printing is to provide desirable opportunities and reasonable security for both workers and employers, its management of individual units must be more effective.

Mr. Taylor's remedy for this shortcoming, which all must recognize as having a very large measure of truth, is special training in the outlines and principles of printing management. He would have short courses on this subject conducted in our schools of printing and by the educational committees of local printers associations. Whether secondary to instruction and training in craftsmanship, or on a parity with such instruction, the courses in management should give the student such a conception of management as will provide a chart to guide him when once he enters the employer class and around which he may build further knowledge by study and experience. Young executives looking forward to managerial careers will find wise counsel in these suggestions, and many others who are ambitious and hopeful for "something better" should not overlook this means of helping themselves to climb in the business.

Franklin's Contribution

IT is said of Benjamin Franklin that he was constantly inventing something. Curiously, however, during the years when he was intimately engaged in printing and publishing, he gave little attention to improvement of the mechanical process of printing. No major invention affecting the mechanics of the industry has come to us from Franklin. He seems to have taken the process, as then practiced, as a matter of fact. Probably he was so skilled in the use of the printer's tools and equipment that he found little or nothing to require improvement or to make their operation simpler. Then, too, he may have been "too close" to his own work to really notice the opportunity.

Franklin's hobby for experimenting led him in attempts to test his theories concerning electrical phenomena; to work out practical methods in fireproof building and ventilation; to devise inventions for the better handling and propelling of ships, and to build many other conveniences for use in home and shop. But history fails to name any notable experiment of his towards improving printing or any outstanding invention in graphic arts process or operation. His alert and tireless mind seems to have overlooked the opportunities which later were seized upon by a long line of American inventors in typefounding, stereotyping, electrotyping, engraving, platen-, cylinder- and rotary-press building, who have brought the industry up to its present highly developed state.

Franklin lived during the time of an unfolding world. Men were taking time to observe the marvelous forces and phenomena of nature and were courageously experimenting with devices for harnessing nature for man's use. Franklin's inquiring mind sought kinship with alert minds in distant lands. His vision carried him far beyond the walls of his print shop to the shores of "the great ocean of truth lying undiscovered before him."

His hobbies finally became the dominating influence in his life and led him to achievements in science and

philosophy comparable to, if indeed they do not overshadow, his great work for America in statecraft and diplomacy. Other industries advanced on the principles and knowledge he left them, they in turn forcing printing and publishing to keep pace. All this coupled with his ever-present pride as a printer has been a constant inspiration to his trade successors, stimulating them and leading them to work out those marvelous changes which have kept abreast of the advancements of the age.

The New Frontiers

BACK in the days when the Government gave away land to get the people to settle on it, clear it, and cultivate it—thousands of people got rich. When the population of the country was growing mightily between the census years, merchants prospered by the constant flow of new customers. Raw materials from farm, forest, and mine found ready markets among the industrial nations of Europe and American exporters amassed great fortunes. With the development of the country, and the encouragement of American inventive genius, great and prosperous industries have grown up around chemical, electrical, and mechanical achievements until every material field seems preëmpted. Now, there is no more free land; the population is nearing a stationary condition; the stream of new customers for goods has subsided; raw materials of other countries are competing with ours in foreign markets—and exporting is no longer an easy way to wealth; industry seems to have taken up every field of endeavor. What wonder, then, that the youth who today, studies this picture, concludes there are no more frontiers to cross—no more worlds to conquer!

"I seem like a child," once exclaimed the great Isaac Newton, "gathering pebbles on the shore, while the great ocean of Truth lies undiscovered before me." Let the young men standing at the threshold of the printing industry catch this vision and cast their eyes towards the great things in the graphic arts that still lie undiscovered.

Unfortunately, in some quarters of the printing industry, there is prevalent an idea that production must be slowed up; that the hourly rate of productivity must be cut down. This is a gross fallacy. It is contrary to the facts of the industry's experience. Wage earners today are working a third less hours than they did a half century ago. Yet, for their present average week's wages, they are buying over two-and-one-half times more goods than they did then. During that period, each person has increased his productivity over 50 per cent and enjoyed an equal increase in his purchasing power.

Buyers complain printing costs too much. They would buy more, they say, if it could be made less expensive. Here is a real frontier to cross! Printers of the coming generation must cross it—they must find a way to lower prices and sell more printing. Increase the productivity of all producing units—both men and machines—make more and do more in an hour and thus lessen the cost of the product. Prices thus lowered will mean sales of more printing; more printing sold will mean more must be produced; more employes will be required; more wages will be earned to be spent for more needs and luxuries for the printer's family.

Democracy in Art

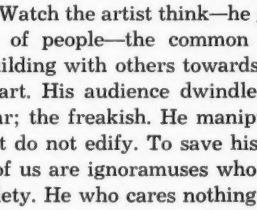
ART IN A DEMOCRACY has got to be democratic, says Faber Birren in a recent issue of the *Architectural Forum*. Like Jesus, Buddha, and Mohammed, the artist has got to wander among his own people; to know them, feel their despair, and suffer to devote himself to their longings. Out of life itself, art will have to blossom forth.

In the early beginnings of art, all the arts spoke the beliefs and feelings of all the people. "Jewelry was concerned with talismans and charms," he observes. "Sculpture was the fashioning of effigies, the personification of gods and demigods. Painting and design were guided by the mysteries, the history of the races, the symbolism of life and the universe. Art was society at large—its superstitions, its science, and philosophy."

Art was truly democratic until the Renaissance in the fourteenth century began to change it. Artists started to leave off their democratic ways and to become aristocrats. They no longer strove to interpret what all men believed, but began to cater to their own particular fancies. "Then," says Birren, "art got lost in a bog of individualism and self-expression—mankind was disdained and forgotten."

In America, the people are trained to the principles of great democratic leaders; they share a common destiny; they vote, coöperate, and dwell in harmony with the prevailing views of the majority of people. "Yet, what is attempted in art?" asks Birren. "Every man digs out for himself—as unlike his neighbor as possible, defies the commonplace, and glorifies the anomalous. In ethics, morality, economics, and government—we teach democracy. In art we do our damnedest to tear it down and fling it apart! Watch the artist think—he gives no thought to the world of people—the common herd. He cares naught for building with others towards a common end. He dwells apart. His audience dwindles. He resorts to the spectacular; the freakish. He manipulates art forms that stun; that do not edify. To save his face, he argues that the rest of us are ignoramuses who fail to comprehend his subtlety. He who cares nothing about our feelings would have us pay homage to his."

It is refreshing, indeed, to witness such an excoriation of the artist who doesn't bother himself about what the people might *want* but sets himself up as a totalitarian to give them what (he thinks!) they *need*. Laugh at "modern" sculpture and "modern" painting? "Why not?" asks Birren. "Where is the interpretation in it?" Too often it is nothing but the self-expression of some artist's warped soul—or some sculptor's jazzy mind. Most of us will agree with Birren that the time has come for American artists to go back to the people's day-by-day, democratic interests and interpret them in the forms of beauty that are "as much the property of every man as life, liberty, and the pursuit of happiness."



The Month's News

Brief mention of men and events associated with the printing industry are published here. Items should reach us by tenth of month.

Nobody Noticed!

How oblivious even the employes can be to a change in typographical practice on a newspaper or other publication was recently demonstrated by Wayne D. McMurray, general manager of the Asbury Park (New Jersey) *Press*. On October 26, all column rules and jim dashes were dropped out of the paper. Front page proofs of the first edition were passed out to various people in the staff room. Among them was a news editor. Comments were requested and criticisms, without any specific mention of a change having been made. Not a single staffman noticed the change! The comment received from the reading public has been entirely favorable, says Mr. McMurray.

The space between the columns of the *Press* is now six points wide, the width of the old column rules. Most magazines which do not use rules on solid pages of editorial or advertising matter retain them to separate these two types of material. The *Press*, however, has eliminated rules entirely.

Form New Association

Graphic Arts Industry, Incorporated, is the name of a newly organized trade association in Minneapolis which started to function at a meeting in Nicollet Hotel recently. Fifteen branches of the industry were represented at the organization meeting. Officers elected were: president, Charles H. Jensen, president of the Jensen Printing Company; vice-president, Arthur J. Walker, president of the Farnham Printing and Stationery Company; vice-president, Ernest G. Krieg, president of the Krieg Letter Company; treasurer, J. E. Walkup, president of the Walkup Typesetting Company; assistant treasurer, A. W. Peterson, vice-president of the Berkowitz Envelope Company; secretary, Grace H. Downing; general manager, Paul J. Ocken.

Directors of the new organization include: Randolph E. Haugan, general manager of Augsburg Publishing House; W. T. Greig, vice-president of the Bureau of Engraving; Felton Colwell, president of Colwell Press; Leighton R. Johnson, secretary of the A. G. Johnson Electrotype Company; H. W. McNamara, manager of Sam'l Bingham's Son Manufacturing Company; Raby Plank, president of Harrison & Smith Company; Thomas M. McGill, vice-president of McGill Lithograph Company; Harry W. Detlef, manager of the American Type Founders Sales Corporation; J. Phil Broman, president of the Imperial Printing Company; Clinton E. Johnston, president of C. E. Johnston Company; and elected officers of the organization.

Frederick B. Heitkamp, vice-president of the American Type Founders Sales Corporation, was guest speaker at the meeting.

Elects New President

Alfred B. Rode, Junior, of Rode & Brand, was elected president of the Young Lithographers Association of New York City at a recent meeting of the board of governors to succeed W. Stuart Powers, who resigned because he had accepted a position outside the industry. The board elected George Schegel III of the Schegel Lithographic Company to the vice-presidency, which office became vacant upon the elevation of Mr. Rode.

Seal Miscredited

Inadvertently, the story on the Harris' greeting card at the top of the illustration, page 56, THE INLAND PRINTER, for November, said the seal used as the illustration was that of the National Red Cross. This was an error. The seal was the Christmas seal of the National Anti-Tuberculosis Campaign.

Offer Logotypes of Emblem

Coöperation of the American Type Founders with the 500th Printing Anniversary Committee of the American Institute of Graphic Arts has resulted in the announcement that printers who want to use the emblem of the committee may procure it in a 60-point logotype. The emblem was designed by



W. A. Dwiggins. The logotypes are obtainable from any of the branches of the American Type Founders Sales Corporation, or from the 500th Anniversary Committee, American Institute of Graphic Arts, 285 Madison Avenue, New York City. The committee will also supply zinc etchings of the emblem, in specified sizes, at cost.

Vacations With Pay

Vacations with pay are provided for in the contract between New York Typographical Union No. 6, and the Publishers Association of New York which became effective on October 15. The basis upon which the vacations are to be granted is that employes who have held jobs during an entire previous calendar year will get two weeks vacation with pay the following calendar year; employes hired as extras, or covering vacations of other employes will be entitled to one day's vacation for every twenty-six days employed. Thirty-seven and a half hours for day and night shifts constitute a week's work, and thirty-five hours for the "lobster" shift. The weekly rate is $59.00 for the day shift, $61.50 for the night shift, and $64 for the lobster shift. The new contract affects eleven daily newspapers.

Studies Foreign Trade

Sales policies of Brandtjen & Kluge, Incorporated, with reference to foreign trade, are being formulated in the light of the observations of business and political conditions made by John A. Herrmann, of the export sales department, who returned recently to this country. He spent six months overseas, having visited Algeria, Italy, France, Germany, and England. Upon his return, Mr. Herrmann had much to tell friends of personal experiences connected with the hazards of ocean travel in war times.

Uses Finger Print in Campaign

A unique campaign postal card was used by A. H. McAusland, familiarly known as "Sandy," when seeking reëlection as treasurer of the Cleveland Club of Printing House Craftsmen. In the upper right corner of the card was the reproduction of a finger print. The accompanying copy says, "This is no ordinary finger print, rather it is the trade mark of the tightest, sternest Scotch right forefinger in all Craftsmandom. As you may have guessed by this time it is a print of the longest right digit of your humble servant who for eight years has shared knowledge most generously, but has hung tenaciously to the treasury purse of your club. This finger print has guided pens over many, many bank deposit slips and on occasion has been known to write sparingly and judiciously a check or two. Will you kindly place your mark opposite my name for treasurer?" was the "hook."

Printers Folders in Book

The Graham Paper Company of St. Louis, Missouri, has bound into a 26-page booklet its series of advertising folders for printers built around the slogan "Printing Is the Gateway to New Business." The campaign has as its purpose reïnforcing on the minds of the "15,000 buyers of printing . . . factories . . . wholesalers . . . retailers' institutions the advantages of using more printing."

The introductory page of the book, addressed to printers, says: "You have our permission to incorporate the illustrations or the copy in your advertisements. Electros of the illustrations will be gladly furnished at cost."

The Graham Paper Company is using the slogan "Printing Is the Gateway to New Business" on its own office forms and stationery and it suggests its use by the printing industry at large to further publicize printing as a sales builder. Window displays and counter advertising materials featuring the slogan are available free of charge to printers, the company says. Printers' wrapping paper, carrying the slogan in a gateway design, is also offered.

Another Fair's Eye-Opener

The Graphic Arts had their days of glory in the World's Columbian Exposition of 1893, at Chicago, no less than they have them today at the great fairs in New York and San Francisco. In fact, it would be hard to find a parallel, in this year of 1939, to the profound effect produced on printing craftsmen and laymen alike by one exhibit in Machinery Hall at the World's Fair of 1893.

In the space of one hour and three minutes, amazed onlookers saw an odd-appearing mechanical contrivance set a four-page bulletin in type, witnessed the type made ready for the press, and received finished copies of the 3,500-word publication as souvenirs.

The occasion was the Mergenthaler Linotype machine making its bow to the world. Three of the pioneer models were used to set up the first formal public demonstration made by the machine.

Some of contents of the bulletin were: a greeting from George D. Davis, director general of the fair, dictated on a phonograph record; a telephone message from Chauncey M. Depew, who was in New York; and telegraphed greetings from other celebrities. Those trail-blazers at the keyboards of the earliest linotypes knew their jobs.

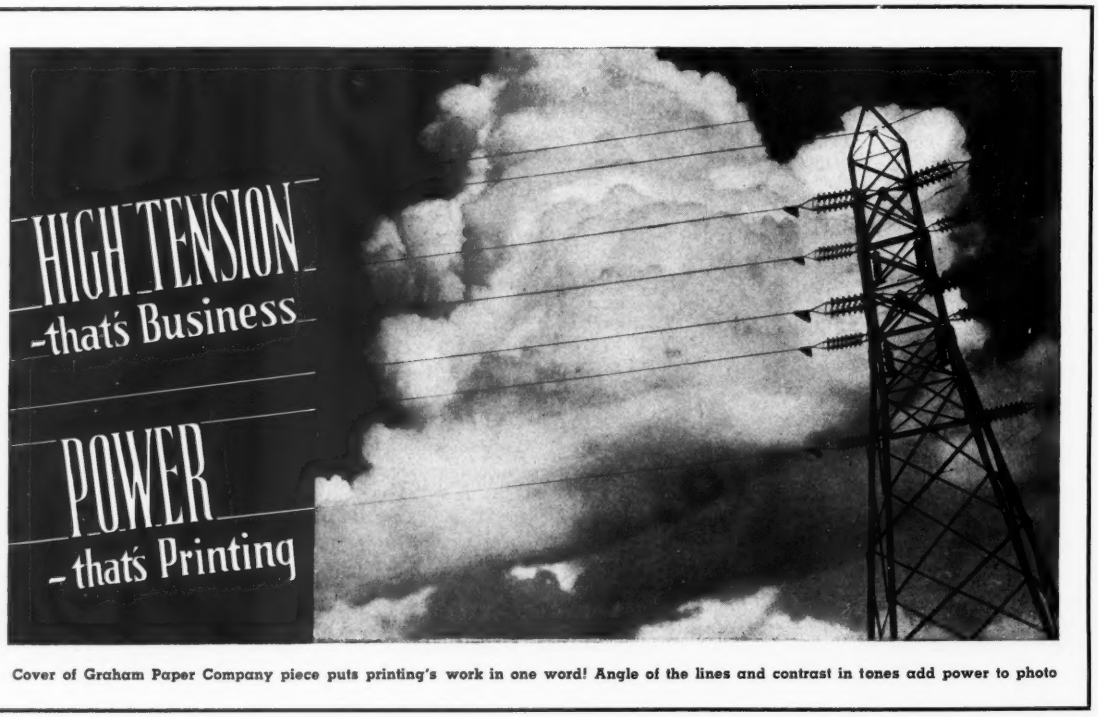
Despite the speed in setting and printing the bulletins, Charles H. Collins, conductor of A Line O'Type Or Two column in the Chicago *Tribune* writes: "A glance over one of them . . . persuades us that it is free from typographical errors." Certainly, a noteworthy accomplishment for the pioneer linotype operators—one of whom set directly from the words spoken over long distance telephone, and another from a phonograph record!

Issues Specimens

Numerous specimens of gummed paper printing, produced in color, done by both the letterpress and offset lithographic processes, are being shown in the sample book issued by The Zellerbach Paper Company which operates branch houses in many of the western and middle western printing centers.

Use Perfumed Ink

Perfumed ink was used to print the green second color in the illustration of a half-page perfumery advertisement, published in the November 1 issue of the Indianapolis *Star*, over the name of Charles Mayer & Company, in whose store the perfume was on sale. Considerable experimentation was necessary before the stunt could be accomplished by the pressroom. The ultimate proportion for the run of the advertisement was one part of "Aphrodisia" essence to three parts of printing ink, four pounds of perfumed oil being used. Sophie Goode and Edna Mayo, advertising agents, reporting upon the stunt, comment, "Interesting to consider are the ramifications and possible developments of 'sensory' printing. Color, for eye appeal, is, of course, no longer sensational; but perfume for nose appeal may lead us heaven knows where! Maxwell House might bring you the aroma of fresh roasted coffee on your morning paper. Liquors might illustrate their fine bouquets—on coated stock!"



Cover of Graham Paper Company piece puts printing's work in one word! Angle of the lines and contrast in tones add power to photo

Misuse Print Shop, Arrested

United States secret service agents raided a W. P. A. printing shop in Milwaukee, October 15, and confiscated counterfeit $5 and $10 bills with a face value of $12,600. A watchman in the print shop, while in the act of printing the bills, and an engraver who made the plates were arrested. For forty-eight hours the Government's operatives had been secreted in and near the printing plant. They nabbed the watchman-counterfeiter after he had printed one side of the counterfeits.

New Offset Printed Daily

Early next year, the launching of the Hartford *Newsdaily* will mark the first time offset lithography has been used to print a complete newspaper in a city as large as Hartford, Connecticut. The new paper is backed by local capital for about 75 per cent of its investment.

Several innovations in editorial policy are to be incorporated in the paper. It will be marked by a total absence of features. All copy will be written in a conversational style by the staff's own members. Special by-lined columns, comic strips, and editorials will be unknown in the *Newsdaily*, according to present plans. Pictures will make up about 50 per cent of the contents.

Heading the publishing group behind the new paper is Bice Clemow, formerly editor of *Time's* press section and at one time the Associated Press picture editor for New York. Arthur Newmyer, Junior, son of Arthur Newmyer, associate publisher of the Washington *Herald-Times*, who was formerly on the advertising staff of that paper, has joined with Mr. Clemow in the venture.

It is reported that the initial cost for the setting up of this offset-printed paper will be about half that of an equivalent letterpress-printed paper, and the operating expenses are expected to be 25 per cent less.

Heitkamp Gives Address

Printing orders are increasing in volume according to Frederick B. Heitkamp, vice-president of the American Type Founders Sales Corporation, who gave an address on "The Business Outlook for Printing in 1940" at the Midway Club, St. Paul, November 9. The meeting was held under the joint auspices of the two Clubs of Printing House Craftsmen in St. Paul and Minneapolis, the Minneapolis Printers' Association, and the St. Paul Graphic Arts Association.

Blue Most Favored

Another informal "pick your favorite" poll points to blue as a favorite color of the public at large. The latest organization to make the test, whose report we have seen, is a bank in Brisbane, Australia. The test was made thus: The bank printed the same booklet with covers of ten different colors. Copies were put on display, with equal advantages, in the lobby of the hotel for two weeks each. Visitors could help themselves. This is how they were picked; Blue, 162; brown, 140; pale blue, 94; green, 93; light green, 88; yellow-orange, 87; cream, 87; lavender, 85; orange, 78; and light orange, 77.

Similar tests in the United States have indicated blue as the men's favorite and red as women's choice.

Develops New Device

An optical illusion produced by the use of a motion display printed in four colors with movable parts activated without the use of a motor, plus the use of electric lights, constitutes an advertising device invented and patented by James R. Jackson of Green Bay, Wisconsin. He has announced that licenses are obtainable by printers and display manufacturers. In one design, a traffic cop holds up his hand, opens and closes his mouth, winks his eye, and the spotlight in front flashes red. The word "stop" moves. Adjoining this device is a section carrying the advertising message. The trade name for the motorless display is, "Marionette."

Book of Blotters

The dog-eared desk blotter always seems to show up missing when it's needed. Furthermore, most of us have a touch of vanity that is flattered by getting an article for personal use that has our name on it.

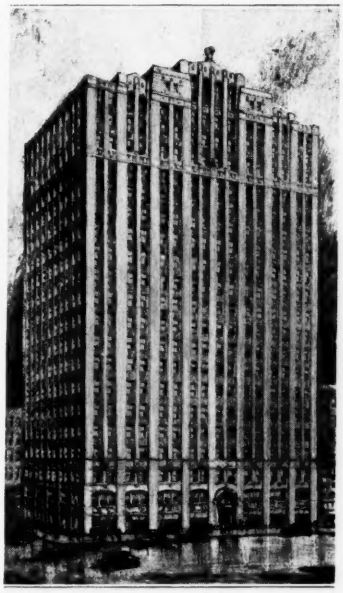
J. Ford Flagg, of Highland Park, New Brunswick, New Jersey, has made good use of these facts by sending out a book containing ten blotters, bound like a check book, to his customers and selected customers-to-be. The blotters are press-perforated, five-eighths of an inch from the bound edge and can be torn out as needed. They are 3½ by 7¼ inches and the only copy on them is the recipient's name, neatly imprinted in the lower right-hand corner.

Copy on the inside of the front cover reads: Compliments of J. Ford Flagg, Printer, with his street address and telephone number. The back cover becomes an "order blank" for requesting an additional supply of the complimentary blotters. By cutting along the line indicated, the request can be mailed at once, without a stamp, under the postal permit of the company.

Intertype Announces Earnings

Intertype Corporation has issued its quarterly consolidated statement as of September 30, showing net earnings for the quarter of $2,493.40. For the nine months' period, net earnings were $122,588.45. These are subject to adjustment at the end of the fiscal year because of estimates made for taxes amounting to $26,000.00 and "other net income" of $68,867.00. Gross profits after provision for depreciation of $143,583.00, for nine months' period, were $959,693.00. General administrative and selling expenses were $927,961.00. Reference to the wholly owned British subsidiary of the corporation showed cash and accounts receivable in the amount of £97,583 and current liabilities not in excess of £11,000. The explanation was made that "no adjustment has been made with respect to the net assets of the British subsidiary because of the decline of the dollar value of the pound sterling, such adjustment being postponed until the end of the current fiscal year."

We Are Moving This Month!



This is the building—Floor Nineteen

● By the time this issue reaches you, THE INLAND PRINTER will have a new home in Chicago. The new address is 309 West Jackson Boulevard. The floor is the same as the one at the old address—the nineteenth—which should make it easier to feel at home more quickly at the new address. However, what will make us feel at home most, in the new location, is to have all the mail from our old friends and subscribers reach us promptly, and to have them visiting us at the Jackson-Franklin Building as at the Engineering Building. That's why we want everyone to know about the change as soon as possible.

At the 309 West Jackson Boulevard address, we will have more commodious quarters and better opportunities to welcome our visitors. So the next time you're in Chicago, or in that part of the city, if you are a Chicagoan, come in and see our new offices. We hope it will be soon! Just a final reminder—the address is now 309 West Jackson Boulevard . . . on the corner of Jackson Boulevard and Franklin Street.

John M. Callahan Now Secretary

John M. Callahan, who has just begun his second term as president of the International Association of Printing House Craftsmen, has also been elected secretary of the U. S. Printing & Lithographing Company where he has been director of purchases for a number of years. Besides the parent plant at Norwood Station, Cincinnati, Ohio, the company has plants in Baltimore, Brooklyn, and St. Charles, Illinois.

Honor Dr. McFarland, Printer

Reading of congratulatory letters and telegrams from distant friends all over the country, and eulogistic addresses from persons present at the dinner, marked the celebration, on September 28, of the eightieth birthday anniversary of Dr. J. Horace McFarland, held in the printing plant of The Mount Pleasant Press, Harrisburg, Pennsylvania, of which he is the head. Speakers at the dinner included Miss Harlean James, Washington, D. C., executive secretary of the American Planning and Civic Association, of which organization Dr. McFarland was the founder; Dr. Frank A. Waugh, emeritus professor of landscape architecture at Massachusetts State College; Samuel S. Pennock, Philadelphia, treasurer of the American Rose Society; James Vance, Cincinnati, a former superintendent of the printing plant, himself eighty years of age; and Dean Hoffman, editor of the Harrisburg *Patriot-News*. Henry M. Gross, a director of the printing concern, acted as toastmaster. Among those present were 200 employes of the company. Their spokesman, E. Fred Rowe, presented a bouquet of chrysanthemums to Mrs. McFarland and a wrist watch and a brochure, containing signatures of the employes and years of service, to Dr. McFarland.

Conduct Training Classes

Operation of Kluge press units is being taught in classes of pressmen and students of printing at branches of Brandtjen & Kluge, in several cities, on Mondays from 6 o'clock to 8 o'clock P. M. Classes, which began their Monday evening sessions during November, are held at 522 South Clark Street, Chicago, Karl Guth, manager; 1051 First Street, Detroit, J. R. Brehmer, manager; and at 2535 North Twelfth Street, Philadelphia, where M. C. Woodworth is manager. The courses of instruction will continue throughout the winter.

Plans Education Week

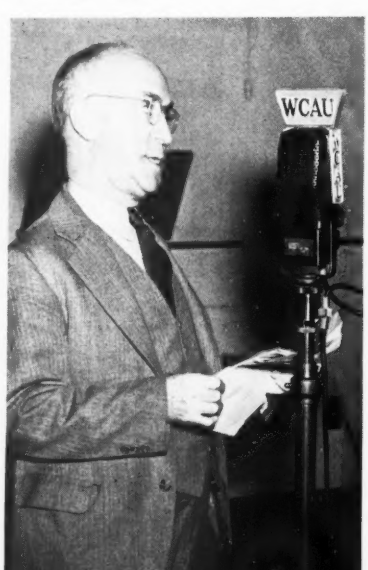
Plans have been formulated for the celebration of Printing Education Week, January 15 to 20, 1940, by printers' organizations and schools throughout the nation under the general direction of The National Graphic Arts Education Guild, of which Fred J. Hartman is educational director. Guild offices are at 719 Fifteenth Street, Washington, D. C.

In the communications sent to schools, colleges, and universities where printing is taught, and to leaders of other groups, Mr. Hartman suggests that attractive displays of the printing art be used in connection with the various celebrations. He mentioned that the 234th anniversary of the birth of Benjamin Franklin will be celebrated during that week, and that in 1940 the 500th anniversary of the invention of printing from movable type will be observed by the industry.

"As during the past three years, the annual color essay contest, sponsored by the National Graphic Arts Education Guild and the International Printing Ink Corporation, will dovetail with the celebration of Printing Education Week," says the announcement. "The awards to students submitting winning essays will be made during the week."

Gives Type Talk Over WCAU

Sol. Hess, internationally known type designer and associate art director of the Lanston Monotype Machine Company, of Philadelphia, was recently the guest speaker over radio station WCAU of that city in the series of talks on Scientific Wonders presented by the Franklin Institute.



SOL. HESS

"The Modern Alphabet" was the subject of Mr. Hess' talk and in his opening remarks to Major Thomas Coulson, interviewer for the program, he pointed out the paradox in the old saying, "Simple as ABC."

"The history of letters is a long and complicated story, beginning when the Phoenicians first adopted a definite alphabet of twenty-two letters some three thousand years ago. Their first letter "A" was the symbol for the ox—a most important animal to them—in inverted form," Mr. Hess pointed out.

Getting closer to home, he said, "The type designer had to equal the achievement of the manuscript writer from the birth of printing."

In speaking of his work, Mr. Hess said, "When we are designing a type that is read over any continuous period, we must bear in mind that most people over thirty-five need spectacles for reading. Yet the eye is such a critical judge that it can detect differences . . . to the fine measurement of two ten-thousandths of an inch."

Time and skill involved in type production and the permanency of the good designs of other days were discussed by Mr. Hess.

Presses With Windows

The Trenton *Times* Newspapers, of Trenton, New Jersey, made news when they became the largest newspapers in the country to use offset. Now Don Johnson, production manager of the papers, makes news by providing visibility for enclosed gears and other parts of the press which prints the offset sections. Thus what is said to be the largest and fastest four-color offset web press in the country for printing newspapers becomes the first with windows.

The windows are for the purpose of permitting a constant check on the lubrication of enclosed parts. Before the press was set in operation the windows were installed in the gear housing walls so that "there would be no before and after comparisons." Of special interest is the material used for making the windows for a visual check on lubrication. Du Pont's cellulose acetate product, "Plastacele," was employed.

First, more or less as an experiment, a square hole was cut through the cast-iron gear housing at one of the vital points on the press. A sheet of transparent plastacele was installed over the opening. So successful was this material in its resistance to oil and breakage, as it served as a window in the initial tests, that thirty-six additional ones were added.

On the press, there are four cylinders arranged vertically almost in line. With the vibrator gears, cylinder gears, trip cams, *etcetera*, there are numerous operating parts enclosed in about six vertical feet of gear housing.

An oil pump at the bottom pumps the oil to the top. From there, it circulates by gravity feed through all the bearings and gears and back to the pump. The windows now permit a constant check on all of these enclosed parts.

In working with plastacele, while making the window to install in the gear housing's apertures, the newspapers' mechanical staff reported that it was soft enough to be drilled easily and they cut it to size from the sheets with a hack saw. It also forms its own oil seal.

Letterpress With Gravure

The Linotype News, published by Mergenthaler Linotype Company, has utilized both the letterpress and the gravure processes of printing in its current issue. The 8-page gravure section has a story and pictures of the recent graphic arts exposition held in New York and an article on the kind of types suitable for use in gravure. For comparison purposes, six faces of type used in the gravure section are also used in the letterpress section of eight pages.

Promotes Arthur H. Cooke

Arthur H. Cooke has been appointed acting representative of the Mergenthaler Linotype Company in the New England territory with headquarters in Boston. He began his service with the organization in 1922, and for the past twelve years has been connected with the Boston office. He succeeds the late Mark H. Boynton.

Publishes Wage Rates

Mailing pieces advertising the products and services of members of the Printing Industries Association of Los Angeles are being sent to buyers of printing in that area. The first mailing piece of a series, a "buyers classified directory" was included on two pages of a 6-page, 3¼ by 6-inch folder, printed in two colors. Other pages contain information about the industry in Los Angeles. One page contains data concerning the working conditions in the shops operated by members, and wage rates paid to employes.

Production departments operate on a basis of forty-two hours a week, eight hours a day, with time and a half for all hours over the basic work week and double time for stated holidays. The hourly wage rates are given for hand and machine compositors, makeup men, stonemen, proofreaders, pressmen, press feeders, and helpers, and other classifications including bindery girls and apprentices as well.

N. W. Kelleway, president of the Printing Industries Association, in a letter to printers and others in the trade, urged non-members to join. He announced in the letter that E. W. Nobbs, for more than twenty years a resident of Los Angeles who is well acquainted in the industry, had been engaged as manager of the association.

Will Remove Franklin Statue

Printers and publishers are interested in the controversy resulting from the proposal to remove the statue of Benjamin Franklin from Printing House Square, Park Row, New York City, to City Hall Park. The Sons of the Revolution objected that it would be too near the Tweed courthouse. Park Commissioner Robert Moses replied that the courthouse will be removed some day and that the park, as a site for Revolutionary memorials, will continue.

The Franklin statue was unveiled on Franklin's birthday anniversary in 1872 with Horace Greeley, famous editor, making the presentation on behalf of the donor, Captain Albert de Groot. It was accepted on the part of the printing trades by Charles C. Savage. The sculptor, Ernest Plassman, had used as his guide, in making the twelve-foot figure of the "patron saint of the printing industry," certain French portraits made while Franklin was in France as ambassador of the American colonies. The Park Row location was chosen in 1872 because all New York's newspapers and many other printing plants were located in that area.

Presents Trophy to School

Students at the Masonic Home and School, Fort Worth, Texas, witnessed the presentation of the trophy of the American Type Founders to Harold Ferguson, student president, in a ceremony at the school. Tom Bransford, manager of the Dallas branch of the American Type Founders Sales Corporation gave the presentation address, and Fred W. Miller, director of printing at the school, who had received the trophy at the eighteenth annual conference on printing education held by the National Graphic Arts Guild at Columbia University, New York, last June, participated in the ceremony.

Observes Golden Jubilee

"We cheerfully join a host of other friends in tendering sincerest congratulations to Searcy & Pfaff, Limited, on rounding out a half century in the business of printing and publishing, and to Mr. William Pfaff, surviving member of the original partnership, who has gained the added distinction of becoming a leader in national printing circles."

The foregoing was the opening paragraph in an editorial which appeared in the New Orleans *States*, on November



WILLIAM PFAFF

3. The text of the editorial referred to the career of "Bilfaf," as he nicknamed himself in writing, who began "as a printer's devil, and his intimates will readily recognize that he has remained devilish, in a good humored manner, ever since." The editorial continued by saying that "his geniality stands out, and the gags and wisecracks that slip off his tongue set him apart in any company"—a worthy tribute!

A news story, which appeared in The New Orleans *Item*, mentioned that because Mr. Pfaff was ill at his home at 5432 Chestnut Street, no commemorative festivities to mark the founding of the company on November 1, 1889, had been arranged. The company itself observed the event by presenting commemorative paper weights to its patrons and friends.

The business was established by Mr. Pfaff's brother-in-law, David J. Searcy, and "Bilfaf," when Pfaff was eighteen. It had been at two locations until, in 1925, the firm purchased its own building at 931 Lafayette, where it now operates. William S. Pfaff, son of William, is associated with the business. Mr. Searcy died in 1901. Mrs. Searcy is president, while Bill, Senior, is secretary-treasurer.

Mr. Pfaff had been prominent in the affairs of the United Typothetae of America for many years and has served as its president.

High Court Okays Handbills

Prohibition by city ordinances of the right to distribute handbills or pamphlets on streets to persons willing to receive them is a violation of the constitutional provision for freedom of speech and the press, according to a decision handed down by the United States Supreme Court, November 22. The majority opinion, which was supported by a vote of 7 to 1, was read by Justice Owen J. Roberts and overruled decisions of several state courts which held that ordinances of the cities of Milwaukee, Los Angeles, and Worcester were designed to prevent littering of the streets by persons throwing away the handbills. On this point, the Supreme Court replied:

"We are of the opinion that the purpose to keep the streets clean and in good appearance is insufficient to justify an ordinance which prohibits a person rightfully on a public street from handing literature to one willing to receive it. Any burden imposed upon the city authorities in cleaning and caring for the streets, as an indirect consequence of such distribution, results from the constitutional protection of the freedom of speech and press. This constitutional protection does not deprive a city of all power to prevent street littering. There are obvious methods of preventing littering. Amongst these is the punishment of those who actually throw papers on the street."

Another section of the decision ruled that the requirement of one city that a police permit be obtained for house-to-house distribution of handbills constituted an act of censorship.

"To require a censorship through license which makes impossible the free and unhampered distribution of pamphlets strikes at the very heart of the constitutional guarantees," was the ruling of the court.

Furnishes Christmas Ideas

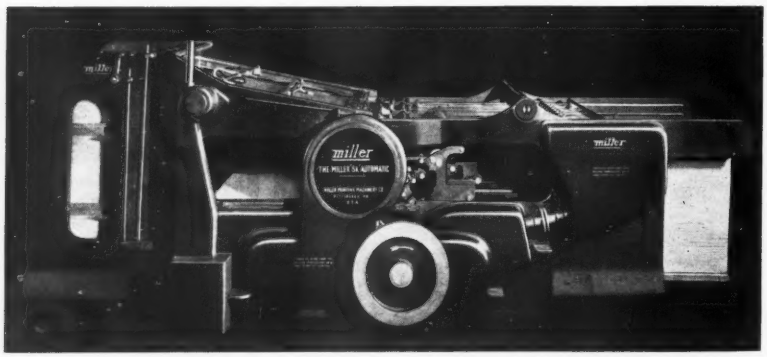
Twenty or more art subjects, designed for use on Christmas cards, for which electros are furnished, are contained in a large 10 by 14-inch specimen book issued by Swigart Paper Company, of Chicago, to 2000 printers of the midwest. The designs, so the printers are informed, have been created by artists including Joseph Carter, Rodney Chirpe, Vaughan Millbourn, Douglas Rader, Glenn Price, Simon Greco, Robert Sidney Dickens, Medard Klein, and Anne Edwards. Paper used in the specimens includes some of the leading brands of announcement stocks.

"It is a sales tool for printers from which they can sell greeting cards for both personal and business use," the publishers point out, explaining, "We are of the opinion that there is a place for the printer in the Christmas card field and with a book such as this one the printer can meet competitive conditions and show a profit for his work."

The plan of the paper concern is that the printers will present the specimens to prospective customers as ideas, make the sales at their own computed prices, and then purchase electros and paper.

LATEST EQUIPMENT FOR THE PLANT

MILLER PRINTING MACHINERY Company has announced its new SK automatic, single-color press which will deliver a sheet of paper as large as 40 by 52 inches, and as small as 11 by 17 inches. The maximum size form which can be accommodated in a chase is 36 by 49 inches, and the largest form on the bed without the chase is 36 by 51 inches. With the cylinder advanced and one form roller lifted, the 36-inch limit can be increased by two inches. Stock capable of being handled on the new press may range from .0025 to .036 of an inch in thickness. Claimed operating speed is stated as being between 2000 to 3250 impressions an hour. The length of the press is 20 feet, 10½ inches when it is in operating position, but with feeder and delivery open it is 26 feet, 4½ inches long. Its width is 8 feet, 3 inches. Height is 63½ inches to top of cylinder, and 87¼ inches to top of feeder. Its weight is 32,000 pounds including the motors.



Miller SK automatic single-color press which delivers a maximum size sheet of 40 by 52 inches

"The new SK has been built in answer to direct demand for a larger automatic possessing the highest profitable qualities of the 27 by 41 two-color, Major and Cutter and Creaser presses, and the 20 by 26 Simplex, namely; effortless high speed—unsurpassed high quality, and ease of handling" reads part of the announcement. "After twenty months of engineering and shop work, test and trial, the SK possesses in ample measure all of these qualities and others besides," adds the announcement.

AN ECONOMICAL SHORT-CUT to engravings, called Washtone, is now on the market. Starting with a sheet of Washtone drawing board, the artist applies a special liquid with a brush. At the point where the liquid is applied a tiny dot appears. The dot continues to get larger until the liquid is taken up by blotting. By permitting each dot in the area to continue to grow until it meets adjacent dots, a reverse dot pattern is formed.

It is said that a finished drawing, done by the Washtone process, cannot be told from an actual proof of a wash drawing, finished up as a highlighted halftone. At any rate, an expert's eye, apparently, is needed to tell the difference.

While other shading mediums now used for making original illustrations are limited to one or two tones of shading, the manufacturers of Washtone say that it gives the whole range of tones possible from highlight dot to solid black. Yet a drawing produced by an artist using Washtone, with a full range of tones and highlights, can be made at a fraction of the cost of a halftone engraving.

Four-color work is done with Washtone thus: First, on four different sheets of Washtone board a key plate impression of the outline drawing is made (it is available in the various proper color angles), then, each of the color plate drawings is developed by incorporating the desired shades and tones. The halftone process is avoided in making the color plates, also highlighting, masking, and other steps of the usual engraving process.

BRANDTJEN & KLUGE, Incorporated, has placed on the market a new Kluge All-Purpose press, 12 by 18 inches, which will accommodate stock as thin as onion-skin, or as thick as quarter-inch board. The magazine is sufficiently large to hold fourteen inches of stock, equivalent to 3250 sheets of 20-pound bond, which is also the capacity of the delivery pocket. Odd shaped die-cut pieces and uneven thicknesses of booklets and tags may be printed on the press with a simple adjustment of the magazine. A makeready light is standard equipment on this new press. Simplified oiling, mechanical improvements on the suction release valve, and delivery arm action are other features of the new press which the manufacturers say add to its efficiency.



New Kluge All-Purpose 12 by 18 inch accommodates various gages of paper

MATRICES for two weights of Commerce Gothic have been announced by Ludlow Typograph Company. The new faces are recommended for commercial form work, checks, business cards, and stationery. Sizes range from the smallest, 6-point, No. 1, to the largest, 18-point, No. 2, and comprise four sizes

NEW GOTHIC

LINING GOTHIC WITH TWO WEIGHTS

each of 6-point and 12-point, and two sizes of 18-point. Different sizes align with each other at the bottom of the letters to facilitate mixing sizes in the same line. Specimen sheets may be obtained from the manufacturers.

AMERICAN TYPE FOUNDERS has announced that its new script type face, Grayda, will be available after December 15, in sizes from 18- to 72-point, and that 84- and 96-point sizes are in process of preparation. The new face is the work of Frank Riley, who became connected with the graphic arts in his home state, Missouri, studied in Chicago and Paris, and has been associated with advertising typographers in several cities. Grayda is offered in two different styles of caps—one with flourish, the other "where sedateness is desired or space is limited."

THREE NEW TYPES have been announced by Intertype Corporation. They are 14-point Futura Book with Oblique,

THIS paragraph is set in the fourteen point size of Futura Book *with Oblique 1234567*
Set in 16 point size of Futura Medium 12345
Set in 18 point size of Futura Medium 1234

and 16- and 18-point Futura Medium. Specimens are shown herewith.

A NEW OFFSET FILM called "Special Ortho Offset" has been introduced by Hammer Dry Plate & Film Company, of St. Louis, Missouri. The new film is recommended in making reproductions of line work in those cases where copy is not up to par. It is claimed, too, that extreme sharpness in the dot pattern is obtained from it in halftone work. The manufacturers formally presented "Special Ortho Offset" to the trade at the National Association of Photo-Lithographers convention in New York City last month.

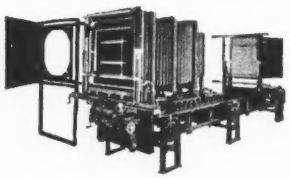


WHERE printing begins—in the commercial studio—as well as where it is completed in the printing office, the Beckett Perpetual Auto-File is the greatest convenience and selling aid yet devised. Consider what it will mean to you to have instantly available and perpetually renewable a complete assortment of cover, text, offset and opaque dummy sheets. You prepare your dummy immediately, while the interest is high and the inspiration strong. No waiting for paper, or substituting something "nearly as good." Your customer sees what he is is going to get, hence few kickbacks. The Beckett Perpetual Auto-File is available only to the graphic arts and advertising industries. In its compact and beautiful steel cabinet, only 19 inches high, you will find more than 300 double 9 x 12 dummy sheets, and many other printing aids. The nominal price of $5.00—which is but a fraction of its actual cost—will deliver the Auto-File to you promptly. A large number of printers, artists and advertising men tell us that this was the best $5.00 they ever spent.

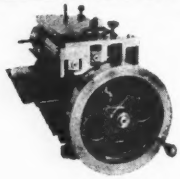


THE BECKETT PAPER COMPANY *MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848*

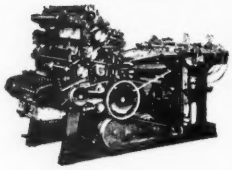
STEP AND REPEAT CAMERAS



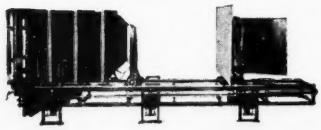
LABORATORY COATING MACHINES



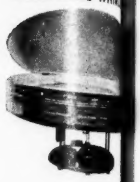
OFFSET PRESSES

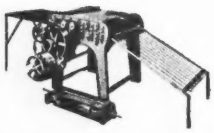


PROCESS CAMERAS



PRESS PLATE WHI

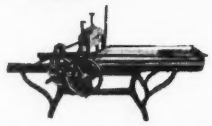




FLAT TIN BRONZING MACHINES



LICENSE TAG COATING MACHINES



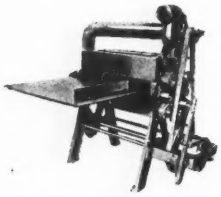
LITHOGRAPHIC HAND PRESSES



OFFSET COLOR PROVING PRESSES



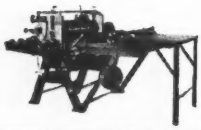
VACUUM FRAMES



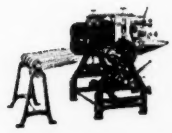
METAL DUSTING MACHINES



ROLLER EMBOSSING MACHINES



"STREAMLINE" SPOT COATING MACHINES



"STREAMLINE" METAL COATING MACHINES



SUCTION ENLARGING BACK FOR FILM OR PAPER NEGATIVES



RUBBER TRANSFER CYLINDER HAND PRESSES

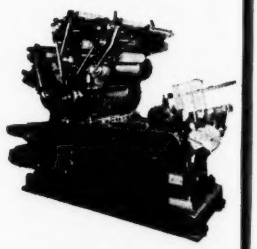
"If you don't see what you want, ask for it" . . . an old merchandising slogan . . . well, that goes for us too. We can't possibly portray every machine we make, nor can we list the special machinery we have designed and built to order. But if you write to us and tell us your problem, then we'll show you what we can do for you.

Rutherford MACHINERY COMPANY

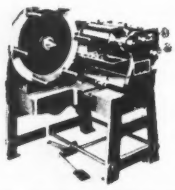
DIVISION GENERAL PRINTING INK CORPORATION

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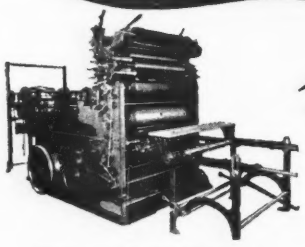
100 Sixth Ave. 608 So. Dearborn St. 1425 Folsom St.



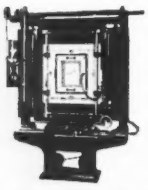
SPECIAL MULTI-COLOR DRY OFFSET PRESSES



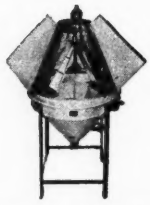
COLLAPSIBLE TUBE COATING MACHINES



"STREAMLINE" ROTARY METAL DECORATING PRESSES



JUNIOR PHOTO COMPOSING MACHINES



WHIRLERS FOR GLASS PLATES



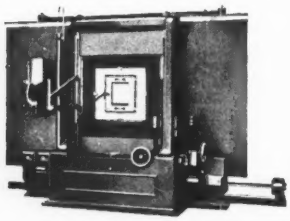
TWO COLOR TUBE COATING MACHINES



PHOTO-LETTERING MA



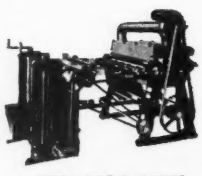
GRAINING MACHINES



PRECISION PHOTO COMPOSING MACHINES



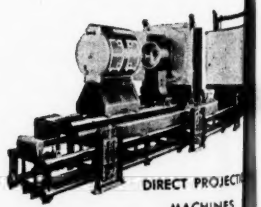
AUTOMATIC SUCTION PILE FEEDERS (attached to Coating Machine)



AUTOMATIC PILE LIFTS (attached to Dusting Machine)



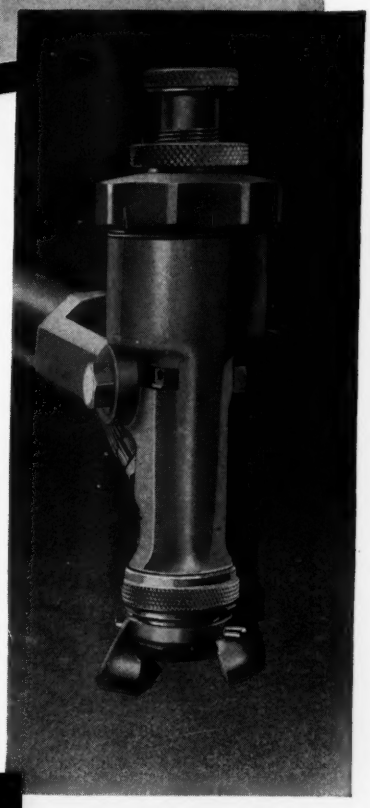
MULTI-COLOR COLLAPSIBLE TUBE PRINTING MACHINES



DIRECT PROJECT MACHINES

IT TAKES PLENTY OF PRACTICE TO WALK THE WIRE!





● Compare any other spray system with DeVilbiss. You will readily see what experience means! Simplicity. Adaptability. Dependability. Absolute precision!

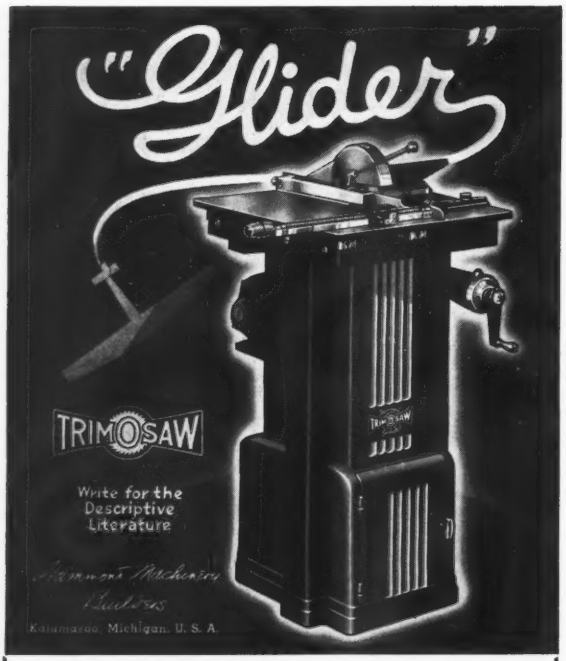
More than fifty years of building sprays has enabled DeVilbiss to give you a spray system for the prevention of offsetting that is perfected in every detail. You can rely on it to do a competent job at all times, with a minimum of expense and bother. And even though you start with a single outfit, you can use it on all your presses, expanding later if you like by simply adding standard parts.

Fifteen portable and stationary outfits. *Write for details.*

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Its *Accuracy* . . . Its *SPEED*
Its *Safety* . . . Its *Advanced Design*

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EVERY Plant Needs Them

TRY THE SENSATIONAL NEW

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- **BACK UP *in 30 minutes.***
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Try Them Out. **For folder, or trial order,**

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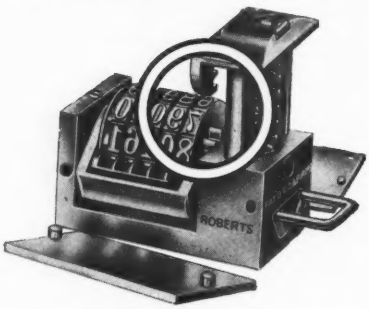
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ROBERTS
FOR NUMBERING

MODELS 27 & 28

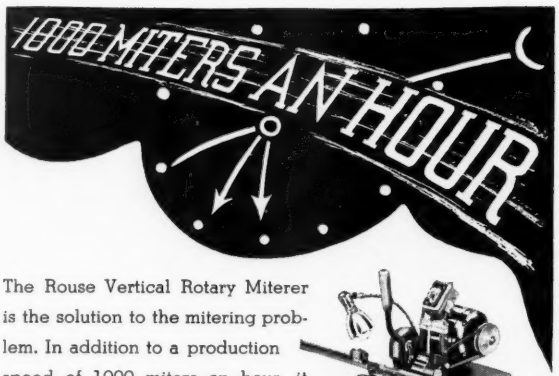


DIRECT DRIVE—CORRECT MECHANICALLY. NO INTERMEDIATE PARTS. Positive action, consistent service, longer life.

MODEL 27 5 wheels, $12. 40% off is $4.80 or $7.20 net
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YOUR CHOICE OF— Forward or Backward,
Roman or Gothic,
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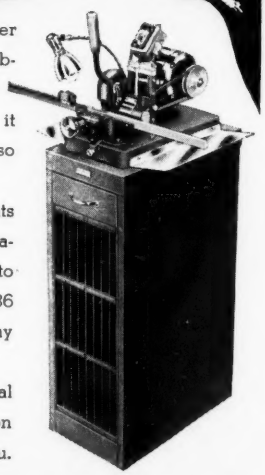
THE ROBERTS NUMBERING MACHINE CO.
696 JAMAICA AVENUE
BROOKLYN, NEW YORK



The Rouse Vertical Rotary Miterer is the solution to the mitering problem. In addition to a production speed of 1000 miters an hour, it cuts perfectly joining corners --- so essential in fine printing.

The Rouse Vertical Miterer cuts direct from brass or metal strip material. The Master model takes up to 24 point rule. There is also a 36 point model, and the New Economy Model for smaller plants.

Information on the Rouse Vertical Rotary Miterers will be sent upon request --- without obligation to you.



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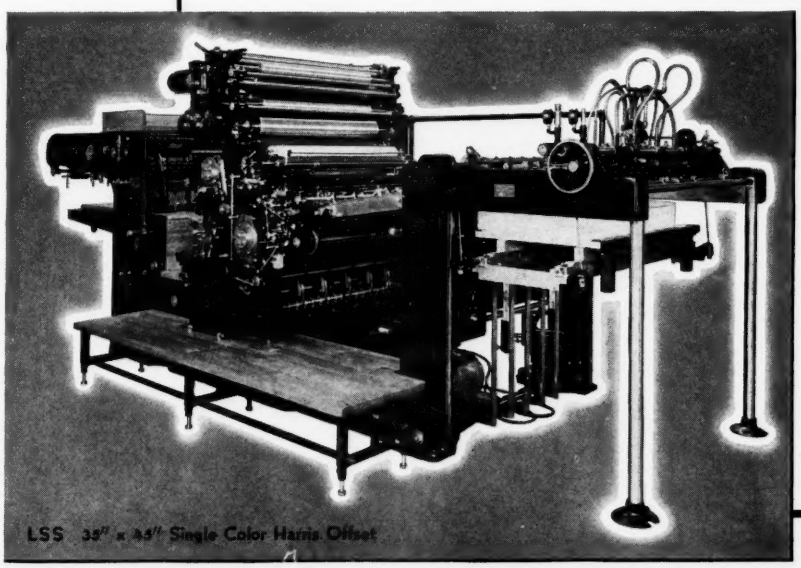
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LSS 35" x 45" Single Color Harris Offset

HARRIS *Litho Chemicals*

• Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

★ *Pioneer Builders of Successful Offset Presses*

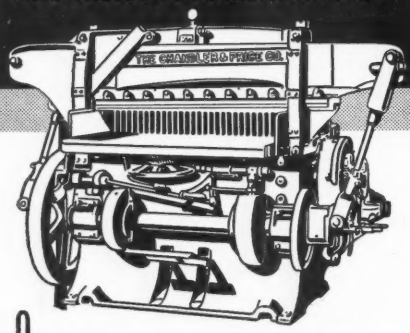
HARRIS · SEYBOLD POTTER *Company*

General Offices: 4510 East 71st Street, Cleveland, Ohio • *Harris Sales Offices:* New York, 330 West 42nd Street; Chicago, 343 South Dearborn Street; Dayton, 819 Washington Street; Atlanta, (Harris • Seybold • Potter Service Corp.) 120 Spring Street, N. W.; San Francisco, 420 Market Street • *Factories:* Cleveland, Dayton.

★ HARRIS PERFORMANCE THAT REFLECTS CRAFTSMANSHIP

CHANDLER & PRICE

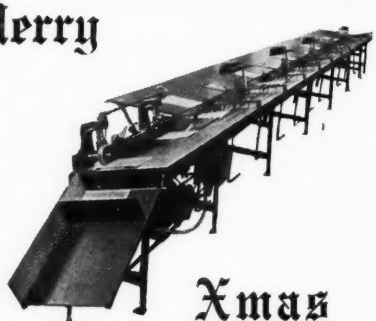
AUTOMATIC PAPER CUTTERS



One-piece frame; knife PULLED, not pushed, through stock; binder friction adjustment accessible at side of cutter; positive brake and clutch; back-gauge lock takes up its own wear; controls conveniently grouped at operator's hand; safety starting eliminates any chance for "repeats"; knife can be stopped or started at any point in its travel. Built in 39", 44" and 50" sizes; ask your C&P dealer for specifications.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO

Merry



Xmas

BRACKETT TIPPING MACHINES have had a great year. And so instead of "talking shop" in this final ad of 1939, we want to say heartily and sincerely to the entire industry . . . "Merry Christmas and a Happy, Prosperous New Year."

BRACKETT STRIPPING MACHINE CO.

AND FOR 1940 REMEMBER:

DO IT BETTER WITH A BRACKETT TIPPING MACHINE

608 S. Dearborn St., Chicago, Ill.
330 W. 42nd Street, New York, N. Y.



Your stenographer . . .

and her typewriter looked like this back in '05 and '06 . . . just when Kimble got going with its new idea of a *specialized* motor for printing equipment and machinery. All three have had streamlined futures . . . and have played important parts in streamlining the world since then. It pays to insist on Kimble Motors, tailored to fit the machine. KIMBLE ELECTRIC CO., 2011 W. Hastings St., Chicago, Ill.

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HAMMERMILL . . . . STRATHMORE
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▼

SWIGART PAPER CO.
717 South Wells Street
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AVAILABLE DECEMBER 15TH



a new script of unusual distinction

Original in conception, striking in design, this new letter gains smartness from its Victorian flavor, readability from its large lowercase, utility from its narrow measure. Cut in sizes 18 to 96 point... Specimen on request

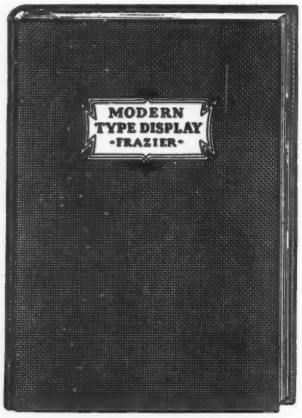
AMERICAN TYPE FOUNDERS

*DESIGN PATENT AND TRADE MARK REGISTRATION PENDING

200 ELMORA AVENUE • ELIZABETH, N. J.

BRANCHES AND DEALERS IN 23 PRINCIPAL CITIES

MASTER *the Fundamentals First!*



This Book Now $2

MODERN TYPE DISPLAY

This text, by J. L. Frazier, Editor of THE INLAND PRINTER, presents those basic principles of good typography and display, so essential to creditable results. Third and revised edition first published in 1910. Not "modernistic."

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WALTER SCOTT & CO., Plainfield, N. J.

Here's A Typesetting Mark!

$2.25 a copy



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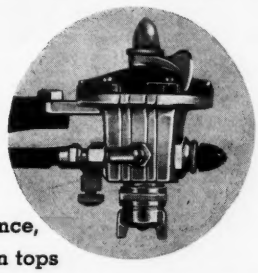
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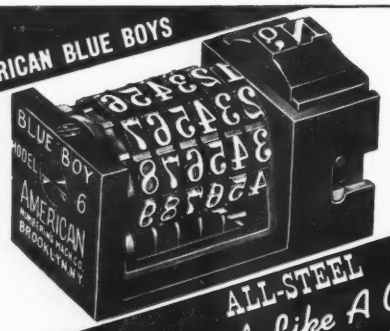
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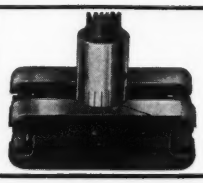
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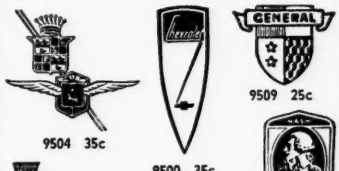


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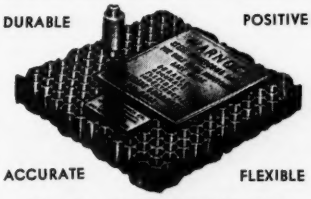
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ART WORK DONE BY MAIL: Pen & Ink; illustrations, lettering, crayon portraits, catalog illustrations, photo-retouching and advertising cartoons; prices reasonable and all work guaranteed. Walt Kaeber, Artist, 5 Fuller Ave., Raspeburg Sta., Baltimore, Md.

Composing Room

PRINTER—Also operate linotype, monotype keyboard and caster. Over 10 years at trade. Experienced working foreman and instructor. Some college training. Interested in good typography—have completed Frank H. Young's Layout course. Steadily employed, but like position with future. D 311.

LINOTYPE, INTERTYPE MECHANIC, 21 years experience on all makes machines. Married, sober, go anywhere. Union Card if necessary, references furnished. Address 507 West Beverley St., Staunton, Virginia.

OPER. MACH.—Age 31; family; 12 yrs. diversified country-city experience; fast, clean; best refs. State wages; union or unorg. Operator 19 E. 9th St., Cincinnati, O.

LINOTYPE, INTERTYPE OPERATOR—Experience on floor work. Young, ambitious, reliable and no bad habits. Go anywhere. Alan Featherly, 717 Edgewood, Jackson, Michigan.

LINOTYPE-INTERTYPE operator. Printing exp. Reliable. Take good care of machine. References. Charles La Mar Shaffer, 612 E. Central, Miamisburg, Ohio.

LINOTYPE—INTERTYPE OPERATOR—Young, dependable, care for machine, wage and location not important. References. D 309.

YOUNG COMPOSITOR—27, married; desires opportunity to train for advancement. Some layout exper.; artistic; serious, dependable. References; union. Go anywhere. D 312.

LOCKUP-LINEUP OK man. Capable. Wants position with up-to-date plant. D 268.

Pressroom

OFFSET PRESSMAN wants position, also familiar letterpress cylinders and job cylinders. Combined experience of 25 years. Halftone, job, and color. D 303.

Advertise in The Inland Printer, then you tell printers and sell them, too



GOING OFFSET?

We'll help you get started right. Write now to LITHO CHEMICAL and Supply Co., 63 Park Row, New York, N. Y. for new FREE Instruction Chart telling exactly

HOW—to Make Photo-Offset Press Plates
WHAT—FORMULAS for Each Operation



"Who's the Printer?"

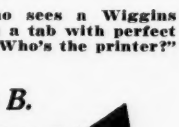
Your customers' salesmen will be the best rooters for you when you print their business cards on *Wiggins Book Form* stock!

Not that book form cards are so unusual nowadays—but it's the perfectness that makes *Wiggins Book Form* stock stand out.

Everybody who sees a Wiggins card zipped from a tab with perfect edges will say, "Who's the printer?"

Ask any of these paper merchants for samples, or write to us direct.
New York City
Richard C. Loesch Co.
Pittsburgh
Chatfield & Woods Co.
Cincinnati
The Chatfield Paper Co.
Detroit
Seaman-Patrick Paper Co.
Grand Rapids
Carpenter Paper Co.
Houston
L. S. Bosworth Co., Inc.
St. Louis
Tobey Fine Papers, Inc.

The John B.
WIGGIN
1152 Fullerton Avenue
CHICAGO
Book Form Cards
Compact Binders



Keeping in Touch

MERRY CHRISTMAS! Up to the time we went to press, Christmas was scheduled to be observed on the same day all over the country, regardless of what happened to Thanksgiving. So we feel fairly safe in extending to all readers of "Keeping in Touch" our very best Christmas wishes, effective December 25. May Santa fill your stockings with all the nice things good printers deserve!



It is difficult to tell whether American women are growing more shapely or just more susceptible to the new corset advertising.

COLOR SLEUTHS—From time to time, we have reported in this column on various unusual subjects which our color men have been asked to match in printing inks. Among these were freshly lipsticked lips, frozen peas, and human blood. Not long ago, our New York engineering department had another difficult subject to contend with—not as exciting as the fresh red lips, perhaps, but equally hard to match. One of our printing customers wanted to reproduce on paper the exact color and effect of a terra cotta metal finish for a new line of vending machines. The job was made more complicated by the fact that the metal finish had a glossy appearance.



Our matchers said they'd give it a try, however, and soon a sizeable section of the vending machine was delivered to them, complete with finish. By the next morning, the printer had a gloss ink from IPI that matched the metal finish "on the nose." His client was delighted with the job. Moral: Let IPI help you please your customers. P. S. Please don't give us as tough a match as that one every day, though.

VIVA PRINTING! Printing is getting real recognition on postage stamps this year. We had the new Stephen Daye stamps this fall, sold for the first time at the Graphic Arts Exposition. And now the Mexican government, not to be outdone, has issued a handsome series of stamps which honor Juan Pablos, the number one printer in the Western World. One of these stamps shows the site of the original Pablos press, which was set up in Mexico City in 1539—81 years before the Pilgrims landed. Stephen Daye and Juan Pablos had to use pretty crude inks—they smeared, caked, offset, stayed wet and generally acted up to make printing real drudgery. You modern printers can use inks that make printing easier and better—inks like Vaporin that dry in a split second; inks like Holdfast that bring out the highlights and sparkle in a halftone. Are you taking advantage of the latest developments of printing ink research? Ask your IPI salesman to tell you about the results obtainable with these new inks. "Keep in touch with IPI."



INTERNATIONAL PRINTING INK
DIVISION OF INTERCHEMICAL CORPORATION
DEPT. I. P. C., 75 VARICK STREET, NEW YORK, N. Y.

ipi



THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

DECEMBER, 1939

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PRINTED IN THE U. S. A.



A MERRY CHRISTMAS AND A HAPPY NEW YEAR

TO PRINTERS EVERYWHERE

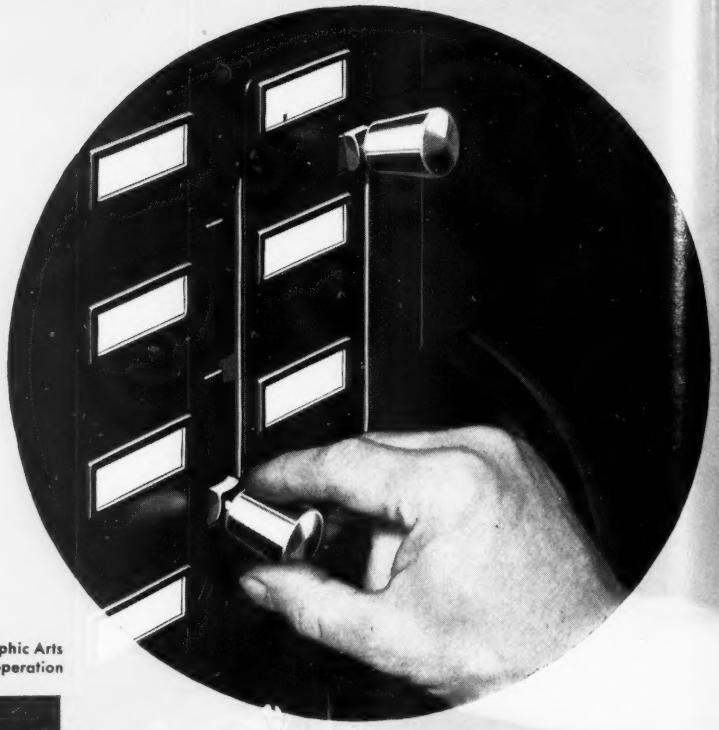
FROM

The Cromwell Paper Co.

4801-29 South Whipple Street, Chicago

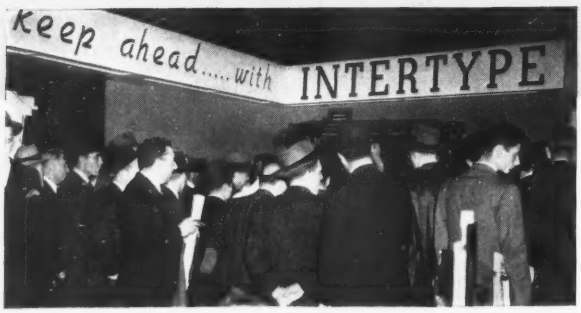
Intertype's No-Turn Magazine Shift

acclaimed by the trade as a major STEP AHEAD



Right: On the New UNIVERSAL INTERTYPE changes from one magazine position to another are made by means of a handy control knob. Two separate knobs are provided so that both main and side magazines can be shifted simultaneously.

Below: Crowds like this stormed Intertype's booth at the recent Graphic Arts Exposition for two solid weeks to see the new Universal Intertype in operation



"An amazing invention!"..."What a 'break' for the operator!"..."Intertype is again setting the pace!" So said the crowds at the recent big Graphic Arts Exposition in New York, referring to Intertype's new power-operated Magazine Shift. This important feature of the new *Universal Intertype* has proved to be as efficient in operation as it is spectacular. Shifting magazines is now almost as easy as flipping on an electric light. This makes possible quick, effortless changes from one size or one face of type to another, on non-mixer as well as mixer machines.

CONVERTIBLE. Another feature of the new Universal Intertype is its remarkable flexibility. You can buy this machine as a non-mixer and later convert it into a mixer—or vice versa—and the change can be made in your own composing room, quickly, at reasonable cost. In other words, you can buy exactly what you need today and then, if your needs change, you can change your machine accordingly.

INTERCHANGEABLE. The Universal Intertype carries standard, interchangeable 90-channel and 72-channel magazines, for setting both text and display composition. It is therefore a standard, full-speed machine, entirely practical for text as well as display composition, and is fully interchangeable with other Intertype equipment. No matrices or magazines are "tied up" in a Streamlined Universal Intertype.

Write for printed matter describing this new machine

INTERTYPE CORPORATION, 360 FURMAN STREET, BROOKLYN, N. Y.



INVESTIGATE THE NEW UNIVERSAL INTERTYPE

FUTURA AND VOGUE FAMILIES